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77th Year

10 MARCH 1978

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# TLS

## THE TIMES LITERARY SUPPLEMENT

FRIDAY • 17 MARCH 1978 • No 3,964 • 25p

## Robert Frost and the battle of metaphor

Graham Greene and 'The Human Factor'

## Susan Sontag and the art of photography

Harry Levin on Thackeray

## The fate of the Inner City

Lafayette; Ernst Nolte; a Princess from Yonkers

## Byron; Shelley; 'Milton and Sex'

## Blake's widow: Two new letters

Commentary: Iqbal; 'Close Encounters of the Third Kind'; DIY philosophy



"The Man who Taught Blake Painting in His Dreams". William Blake's pencil drawing is included in the major exhibition of the artist's work at the Tate Gallery, which will be discussed in an article in next week's issue of the TLS. The drawing is reproduced here from Milton Keynes's comprehensive survey, William Blake: The Seer and His Visions (142 pp, 138 illustrations, with 32 pages in colour. Orbis, £6.50). See also Nicolas Barker's review on page 320 of this issue.

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# High prophetess of high fashion

By George P. Elliott

**SUSAN SONTAG:**  
On Photography  
207pp. New York: Farrar, Straus  
and Giroux. \$7.95.

If photography were in fact the primary subject of this book, one would be obliged to take exception to the many omissions and odd emphases to be found in it. Susan Sontag says everything worth saying about Diane Arbus's grotesquerie, almost nothing about Ansel Adams's photographs (though she does sneer at some of his prose), and nothing valuable about Dorotea Lange; she finds Richard Avedon interesting but does not mention Wright Morris (who in *God's Country and My People* combines words and photographs better than anyone else has ever done). This is rather like announcing your subject as modern American literature and then dwelling at length on Sylvia Plath, barely mentioning Wallace Stevens's poetry (though sneering at the way he started a living), slaughtering off Katherine Anne Porter, taking an interest in Truman Capote, and omitting Wright Morris (who is also a considerable novelist). Moreover, if this book were really about photography one would look closely at some of the outrageous assertions she makes about, in the manner of French intellectuals, "the way photography inexorably beautifies". Does it indeed? "Cameras are a means of appropriating reality and a means of making it obsolete." A very fuzzy notion. But since photography is secondary to the main theme of this book, such oddities as

these are not lapses but strategies in an altogether other argument.

In an interview in the *New York Times Book Review* for December 18, 1977, Sontag says: "I came to realize that I wasn't writing about photography so much as I was writing about modernity, about the way we are now. The subject of photography is a form of access to contemporary ways of feeling and thinking." Maybe so. Maybe like Norman Mailer she is looking for manifestations of the zeitgeist; whereas he plunders the whole country for them, politics, mass behaviour, sports, the media, himself, she inspects the world of intellectual and cultural high fashion in New York and Paris, of "most experienced viewers today" of his Champ, of hers she is the high prophetess. This is a plausible interpretation of what she is up to in the book; it accounts for its eccentricities.

Avedon is the fashion photographer par excellence; what he says about his work must therefore provide an unchallengeable insight into what is going on. More is remote from all fashion; he photographs artifacts of, and then mediates on, a world which never was, it has mostly vanished. The world Avedon photographed has mostly vanished too, but after all it was Paris; "most experienced viewers" today prefer Avedon to Weston. Weston's elegant perfection is past. She scorns his principal follower, Ansel Adams, for making beautiful work of art of natural things which are themselves beautiful. To compound his sin, Adams not only does not admit that it is (in her words) aggressive, exploitative, predatory, but he describes the camera as an instrument of love and revelation; she calls this "one of the more memorable examples of such verbiage".

For my part, it seems beyond cavil that Avedon uses the camera as an instrument of exploitation but not of love and revelation. He uses it as an instrument of love but not of exploitation; to sneer at him for saying this—Sontag elsewhere makes the sexual parallels explicit—is a crude application of the crude doctrine that a phallus, which may be an instrument of love, must, because it penetrates, be an instrument of aggression. This doctrine, I submit, is even more false than fashionable; it has nothing to do with what happens when a man and woman who love are perverse. I realize how very unfashionable my observation is. But is it true? Or is what Sontag said in her celebrated essay "Notes on 'Camp'": "The most refined form of sexual attractiveness (as well as the most refined form of sexual pleasure) consists in going against the grain of one's sex?" Love, I take it, is refined enough for Susan Sontag. Sneering disdain for such "straight" sentiments as Adams's and mine is, of course, fashion pure, as it always has been.

Diane Arbus was a fashion photographer whose serious work was to take pitiless photographs of freaks and victims, and she was in some sort of fatal combat with the limits of what the public would tolerate. She killed herself. The attention her work has attracted... is of another order (from what I had been before)—a kind of apotheosis. The fact that her work is sincere, not glib, is not a consolation. This is an accurate observation of what in fact happened, and Sontag accurately places Arbus as a surrealist; intense but very narrow.

However, note the "seems to guarantee" in the above quotation. To whom? To the world at large, to Arbus's admirers, to all or some of those alert to current attitudes towards art and/or photography? More important, does it seem that way to Sontag herself? She is usually very slippery in this respect, as she is here, being able to wield her deconstructive ideas as her

convenience so that, quite often, to pin her down is to appear ridiculous in the eyes of her camp.

When she comes to discuss a far more substantial photographer, Dorotea Lange, Sontag stuns her. In a way she never stuns anyone. She says that the Depression photographs, of whom Lange was one, worked till they got "the precise expression on the subject's face about poverty, light, dignity, texture, exploitation, and geometry." I knew Dorotea Lange well; I watched her work; I talked with her about her work; I once worked with her. In some of Lange's lesser photographs I recognize what Sontag accuses her of; sometimes her intentions were propagandistic, but like any artist, Lange deserves to be judged by her best work, and in that I see nothing of what Sontag says is there. For Sontag, I believe, Lange's sin for which there can be no forgiveness was to go out of "humanism", all right in the 1930s, has become passé in the 1970s.

But eleven pages after the above quotation, she does something else; here, she does not just analyze current attitudes, she asserts an opinion of her own.

The political understanding that many Americans came to in the 1960s would allow them, looking at the photographs Dorotea Lange took of Nisei on the West Coast, to recognize the subject for what it was—a crime committed by the government against a large group of American citizens. Few people who saw those photographs in the 1940s could have had so unequivocal a reaction; the grounds for such a judgment were covered over by the pro-war consensus.

The important point I am making here lies in "to recognize the subject for what it was": with that, she leaves off weather-watching and pronounces unambiguously what she thinks is true. In 1942 I was in the San Francisco Bay area, where Lange took those pictures, and in the mid-1960s I was in New York City; my impression is that the 1940s who saw the internment matter were quite so uncomplicatedly evil as Sontag makes it but that, no, there were not all "many" in the 1960s who saw either the earlier internment current Vietnamese war for what it was; what they were seeing was what Susan Sontag and a few others were telling them; and this overlaps but was not identical with what I, along with her interest, saw. Perhaps partly with the zeitgeist as it is only partly with photography; perhaps she is out not to describe a new doctrine.

In two areas she is absolute, in a totally unironic America (as had been the special few who like

herself know both that and how it is bad), and revolutionary (as opposed to Soviet) Marxism is good. In addition to the hate-America sentiments already cited, there are two more among many: "America is the village of the Occident" (An old theme; already a decade ago she announced that America was doomed). As for her Marxists: "One great poet alone cannot change the moral weather; Red Guards at his disposal, it is Mao had great power. Mao was a great poet. A writer as careful as Sontag doesn't let an adjective slide around like that unintentionally, and her literary acumen could think Mao's poetry great."

She compares the photographs of Che Guevara's corpse, released by the Bolivian government in 1967, to Mantegna's "The Dead Christ" and Rembrandt's "The Anatomy Lesson" and goes on to say: "The photograph of Che Guevara is a man... beautiful, as was the Che. The three periods are hers. A quality, such as repression, which she usually identifies as evil, bourgeois, capitalist, etc., mitigates when she finds it in China."

China's far more repressive standards of order require not only monitoring behaviour but changing hearts; there, surveillance without internalized to a degree suggests a more limited future in their society for the camera as a means of surveillance.

It is impossible to take as serious the Marxism of a writer who refers knowingly to Solzhenitsyn's *Gulag Archipelago*, with all that implies China, like any fellow-traveller to Russia in the 1930s, as a society and a people unified by the ideology of its leaders. This is not Party line or, as I guess, wishy dreaming. Finally, her intention in the book seems only incidentally Freudian or modernist.

At this point I cease to care what her intentions are and concern myself instead with what the book does. I do not care why on page 52 she names as arts photography, advertising, theatre, and advertising (she explains in a very fine paragraph why photography is not then in the next paragraph she says that "photography" has the peculiar capacity to turn all its subjects into works of art).

However, I do know the effect of putting these together: confusion. On page 149: "The media are essentially 'contendous'." But on page 155: "A photograph is not only like its subject... it is part of, and extension of, that subject." More extreme, she, who often in this book demonstrates her capacity to make fine aesthetic distinctions, also espouses what she calls the "modernist view that all art aspires to the condition of photography"—this after having argued that "the media blur,"

they do not abolish distinctions between subjects, fake good taste and bad taste, good photography and bad photography. "In this sense," she says, "the media are democratic." "Good-bye my beautiful first, home-made model. Good-bye to so much of my own life." Each parting from friends (or even enemies) is a slight relaxation of one's own grip on life, especially for one as sociable as Sontag. Each death brings a blow to the gregarious man, whereas the more reclusive Sontag is convinced that all contemporaries are dead, is invigorated to find even a long-forgotten novel still alive. *The Parting Years* is a crepuscular volume, a fitting ending to the *Wandering, Happy, Strident and Restless Years* which preceded it. The writing is not

Making distinctions is a thing does. This book is a reading of high fashion, despairing, never-ending, which is endemic in the more personality than certainty. Sontag encourages you to prefer the beautiful, the one magnificent, slowly moving in elegant. That this is such a sad and pink world is doubt. Neither do I doubt such frantic confusion intense enough it can be by no partial, comparative dies but only by ones. Indeed, there is for one such remedy. Solution. In the Parting Years, the camera for Winter 1977, she white race is the camera history. There is no to do about a cancer, stay it. Destroy it. That is implicit in the Hitler or Idi Amin, one would know how since it was the High the New Sensibility, one to think she did not that way at all. I doubt one can really means, but I do metaphors for gentility least when I am a marked group and speaker is of it too.

Sontag is right. West is spiritually its morale is drawn authorizing a tarianism (heavy too), her writing becomes just a symptomatic of well.

Not always, however, of an essay on the uses of disease which this review was written. *Reveries of Books*, she accurately identifies tarian implications of cancer, metaphor in approaches herself for this in the sentence, therefore, she identifies motive for going distress over America in Vietnam. If she responsible in the lect as she is in the High Fashion world have her as her

# The cosmopolitan lens

By Arthur Calder-Marshall

**CECIL BEATON:**  
*The Parting Years*  
Diaries 1963-74  
164pp. Weidenfeld and Nicolson.  
£5.95.

Cecil Beaton is a journalist as inveterate as James Boswell. There is in the title of this third volume of his diaries, *The Parting Years*, an intentional ambiguity. Is it a farewell to the readers who have delightedly followed his progress upwards, outwards and inwards over the decades since 1922? I hope, and imagine, not. While hand can hold pen, he will surely continue to record impressions almost as part of making his daily toilet.

But he is prepared for this to be the last. *The Parting Years* can be taken two ways. "I don't mind the closer proximity to death," he notes on January 14, 1964, his sixtieth birthday; "but I have the dejection in mind and body. The spirit is as young as it was, but it's sad that I don't seem to develop." What saddens him is the dearth of others.

For Cecil Beaton, James Joyce, Hemingway, mugged, Juliet Duff, Coco Chanel vanishing in their cities, his lifelong enemy Evelyn Waugh "in his coffin. Died of sobriety... Now that he is dead, I cannot hate him," his sister Baba says. "Good-bye my beautiful first, home-made model. Good-bye to so much of my own life." Each parting from friends (or even enemies) is a slight relaxation of one's own grip on life, especially for one as sociable as Beaton. Each death brings a blow to the gregarious man, whereas the more reclusive Sontag is convinced that all contemporaries are dead, is invigorated to find even a long-forgotten novel still alive. *The Parting Years* is a crepuscular volume, a fitting ending to the *Wandering, Happy, Strident and Restless Years* which preceded it. The writing is not

so brilliant, but that artistically is right. There are more griefs and pains than wit and enthusiasm.

Yet what a richness, what openness there is to new experience in the life of this cosmopolitan, photographer, stage-designer, artist, writer and friend! The camera was his open sesame. Without it to express his vision he would never have gained entry to the palace of royalty, the studios, the theatre, war-fronts, distant continents, castles, gardens, edifices intact or in decline.

But this was not enough. Like Evelyn Waugh, who bullied him at prep school, Beaton admits to being a snob, though of a different sort. The remarkable rather than the rich, the noble or the royal as such. His zest, which transcends the good life, is far life, dramatically, anywhere.

One realized how at the mercy of the elements a great proportion of the earth's inhabitants are. If no rain comes then there is a general exodus; all the herds are driven away towards water. Sometimes, the drought is so appalling, the hundreds of thousands of animals die of heat and starvation.

Then the dryness is such that brush fires start. A woman in hospital, burnt beyond recognition, said, before she died, how grateful she was that all five of her children had survived. One woman, surrounded by fire, jumped into a water tank for safety but was boiled alive.

Beaton makes splendid use of omission. Four lines after this latest news from his Wilshire home at Reddish. "The news of Mrs. Rhoda Templemore-Richardson's pathetic demise came the same morning that Timothy, the cat, fell into a tub of paraffin and weed-killer."

It seems perhaps ridiculous to compare Beaton's diaries with those of Francis Kilvert or Parson Woodforde. But thanks to his profession and to the speed of air

travel, the earth is Cecil Beaton's parish; even indeed the moon and one includes his enthusiasm for the first American landing. He takes a young American friend over England and Scotland and then to Europe, a very Grand twentieth-century Tour ending in Greece.

Kin's exit was as if to an execution. In my pyjamas I watched him go. He had two heavy bags tightly and looked very serious. I like to think it was as bad a moment for him as it was for me. The taxi came. His outstretched hand was stiff and numb. I went back to bed, not to sleep, but to moan at my loss and to feel desperately sad.

Next day he met Greta Garbo on the quay in Voulgiennes. He confessed his sorrow at his friend leaving after a year. "One whole year!" she said. "My! My!"

With a very expensive house in London and one equally expensive in Reddish, Cecil Beaton is probably fuelled by the necessity to keep them both going. He cannot afford to retire. And this is perhaps as good for him as it is far us. If it was not for those sudden commissions to go to the ends of the earth, he would be able to enjoy the sudden rush of roses in his garden, analyse the various colours of their blooming, sniff their scent and expire. But the call from Hollywood or New York, urgently to do this or go there, keeps the adrenalin flowing. "I don't really feel I am ever going to come into my own, to justify myself and my existence by some last great gesture," he laments. "I am likewise certain that nothing I have done is likely to live long after me."

On his deathbed, Virgil instructed that the *Aeneid* should be destroyed, because it was so imperfect. Cecil Beaton has not written an *Aeneid*, or a *Georgics*. The little but who set upon him when he went to his first school is more assured of lasting acclamation, rising from his *Decline and Fall*. But Beaton has created a unique world of his own, which will survive his, and its, departure.

# Provincial snapshotter

By Peter Turner

**PETER QUARTEMAIN:** (Editor)  
*Gundagai Album*  
131pp (with 120 plates). Canberra:  
National Library of Australia.

Driving into Gundagai, New South Wales, one is directed to a nationally famous monument. The dog on the very roof of all, the "please park prettily", attracts the history-hungry Australian searching for his roots and his tradition. The rubbish-bin spears Polakoid wrappings and a man with an 8mm movie-camera tells his son to read the inscription while he pans from a service station past the statue to the rows of parked cars. History recorded, they drive off—completely missing the dusty old solid Victorian main street. Perhaps this indifference results from their being the victims of a curious consciousness born out of media bombardment. It is surely no accident that if it was not for those sudden commissions to go to the ends of the earth, he would be able to enjoy the sudden rush of roses in his garden, analyse the various colours of their blooming, sniff their scent and expire. But the call from Hollywood or New York, urgently to do this or go there, keeps the adrenalin flowing. "I don't really feel I am ever going to come into my own, to justify myself and my existence by some last great gesture," he laments. "I am likewise certain that nothing I have done is likely to live long after me."

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Dr Charles Louis Gabriel saw things somewhat differently. Between the years c 1889-1910 he photographed in Gundagai, recording Australian provincial life with a naive purity of spirit that is marked so clearly in the 900 or so of his negatives that are housed in the National Library of Australia. A recently published selection of them, *Gundagai Album*, illuminates not only the social history of this small town but also the very special perceptions of a man who photographed untroubled by the conventions of art. Above all, Gabriel was a "snapshotter" in the best tradition of this essentially innocent pastime. He took pictures of the things that interested him—the hospital where he worked, the coming and going of trains, his family,

friend and neighbours, at home and on the streets, at work and play. In fact nearly all facets of late Victorian life in Australia held some fascination for the doctor.

But whatever their content, Gabriel's photographs do hold a certain interest beyond their lack of an artistic respect for his subjects, a sense of composition and visual dynamics that many photographers today would envy. A subtle humour, a feeling for telling juxtaposition, a very real understanding of the moment. Most of all, they are pictures of a man who was not just a snapshotter, but a photographer in the true sense of the word.

Records of the kind left by Dr Gabriel are sadly all too rare. Thoughts of art can blind the doctor, mentalist just as the desire to visually fix the world in this case are offered an unusually fine blend of both qualities. For the social historian in England it might well be that the work is only of minor interest, but for those with a penchant for good photography, *Gundagai Album* is a delight. The book, however, is not without its weaknesses. Despite an excellent introduction and plate notes by Peter Quartermain, who also edited the pictures, the printing (so vital to a collection of this kind) is poor—not even approaching the tonal richness of the originals. The layout too is at times unfeeling, verging on the heavy-handed. But despite these niggles, when we have penetrated the surface charm of Dr Gabriel's images we find him to be a photographer of very real worth.

In *Jerusalem: A Will to Survive* (194pp. Granada. £10) half John Phillips's photographs were taken in 1948, during the fighting in the Old Jewish Quarter; in the rest he shows survivors today, and gives their life stories.

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In the late 1950s, five French film critics turned to filmmaking; the result was a succession of film classics, and the creation of an exciting and important movement in film history. This account of the New Wave films and directors is now made available in paper covers. Illustrated \$2.50 *Galaxy Books*

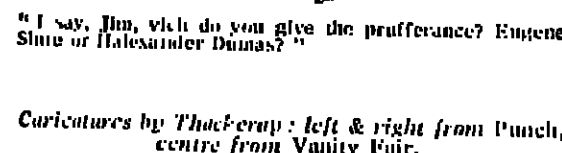
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**By Harry Levin**

Having corresponded with Miss Rudge, the gifted poetess (authoress of "Florante," "The Lark and the Mockingbird," "Mansions of the Heart-string," etc.), and exchanged portraits and your own poems with her, you meet at last.

You are disappointed in her appearance, and find her about forty years older than her picture; perhaps you, too, have grown rather fat and seamy since your visit, taken in the year 1817.

**JOHN CAREY:**  
*Thackeray*  
*Prodigal Genius*  
208pp. Faber, £

Two or three years ago, when *Barry Lyndon* was washed upon many a polychromatic screen, the enormous number of those who had grown up on Thackeray might have hoped for a wider revival of interest in his work. But the plain Kubrick's film, in which the painterly style diffused into the picturesque, offered nothing as lively as the leering rough and tumble of Tony Richardson's *Tom Jones*. Wholly apart from the traditional education, the miscast mannequins, and the anachronistic anachronisms was the error of the normally resourceful director of *Tolstoy* and *Dr Strangelove* in picking out as the most attractive of the swashbuckling scenarios the edifying fall of an Irish fortune hunter, whose biggest gamble was over an aristocratic marriage—such a role had counterparts among the lives of the great and indeed a model in dim actuality. But Thackeray's distinctive contribution, which made it an exceptionally brilliant first novel and bewildered the readers of the time, was the unredeemed and revaluation in English-speaking countries, and in France, of the name of Raymond Las Vergnas and Henri Tasso. The mention of Marin Praz's polyglot endeavour to superimpose the far-fetched label of Biedermeier. The first multi-culture conspectus of the Crimean War, a volume, mainly contemporary, was amply mented by Alexander Welsh's selection for *Twentieth-Century Views*, which carries the accumulated testimony from Lubbock and Chesterton to the Tilttons. Few of Thackeray's contemporaries can have been so affected by the changing criteria of the two centuries involved. To the advantage of both chickens and himself, he was groundswell released from the Victorian tandem, compared them together, frequently proferring him as more genteel and highbrow. Dickens's posthumous sturty, adding to his lifelong popularity, was a revelation that intimated to a critical plane not far from Shakespeare's.

On the other hand, it seems somewhat uncertain whether any consensus could now be formed which would assign an abated second period to the Victorian novelists to Thackeray's original position. Fiction has been proceeding from strength to strength. Hardy has belatedly made his uniquely powerful representation.

For the moment it seems almost equally clear that we probably shall not be celebrating anything in the way of a Thackerayan renaissance, but likewise that he has maintained an interesting and important position which we shall remember and reconsider from time to time. One of the oft-cited considerations is that his novels constitute roughly a third of his published writing, while the other two thirds fall into miscellaneous categories. Often available at second-hand bookshops, sets of Thackeray are always a mess, the journalistic items jumbled in there, the major titles here and there. The little systematic attempt at arranging according to the most significant shorter pieces, the biographical, the shorter, with commentary,

by his daughter Lady Ritchie, and the Oxford Edition, with introductions by George Saintsbury, still preside on library shelves. It is more than two generations since either appeared, so that neither conforms to modern standards of text-

John Grey's curious addition to the discussion is arresting and unimpeachable, if self-limiting: eight chapters (lectures?) full of emphatic judgments, illustrated and reiterated though inconclusively demonstrated by the examples of the literary apparatus of bibliography. What the jacket hells as "a new

Moreover, it is an auspice for quality that Gordon N. Ray, our chief authority on Thackeray, will be serving as advisory editor to the Shillingsburg project. Dr. Ray's monumental collection of the letters and private papers, and his standard approach" had its precursor in George Orwell, who was cutting down Thackeray even while he was building up Dickens—but who could scarcely have damned a fellow writer by calling him "primarily a journalist," Professor Carey's subtle proclams his own ambiva-

lence: enthusiasm for a remarkably talented and regret at seeing it curiously squandered. Thackeray's anti-heroes are mostly snobs, truly it is easier to sympathize with their riotous living than with their subsequent consumption of a fatted calf. I am inclined to agree with the formula that he was one of our most versatile writers, despite Saintsbury's view that he was "all of a piece" or Geoffrey Tillotson's stress on his "essential unity." I cannot, however, see the wisdom of trying quite so neatly into a chronological pattern. The emphasis on the earliest journalism could provide refreshment; and the canonization of *Vanity Fair* will not unsettle many opinions, but it might confirm lazy-minded readers in a disposition to stop there.

Professor Carey's is a very personal interpretation, which begins with a biographical chapter and ends with an autobiographical chapter. Given the diversity of the evidence and the divergent attitudes of the witnesses, however admirably the material has been organized by Dr Ray, different observers can still arrive at widely conflicting impressions. This is the Anglo-Indian boy who was awarded a scholarship at Charterhouse, this dandified troublemaker who dropped out of Cambridge and dissipated heritage and health on the Continent, art student and Persian correspondent, hack who struggled into print through caricature, light verse, and burlesque poetry, the newly founded *Punch*, husband soon to be of his wife through madness, paterfamilias to a Kensington household for his daughters, eminent Victorian clubman and diner-out—it is not surprising that his interpreters should join the search for his identity. He did not use as many pseudonyms as some of his contemporaries, but he found his way back to his vernacular full name, but it could be argued that his shifting signatures reflect an experimental approach to the roles and viewpoints of his fiction: George Fitzboodle Esq., James de la Pluche, Michael Angelo Timmerah—and not least the pensive author, *The Neutronics*, and *The Adventures of Philip*, Arthur Pendennis Esq.

As a caricaturist with pen and pencil, he was by no means invulnerable to being the object of a provoked. Thus, while he had welcomed Disraeli's *Coningsby* in a fairly friendly review, he gave it an antisemitic ragging in the parody-novel, *Codlingsby*. More than a generation was waiting after his death, Disraeli riposted bitterly in *Endymion* with the sketch of a note-taking gossip-and roach, St. Berba. Considering the delicate tensions in his relation with Disraeli, it was prudent to leave him out of *Mr. Punch's New Novels*. Certainly we have more to learn about the conditions of authorship from *Penidennis* than from *Daniel Copperfield*, though the latter is more conspicuous. Great occasioned to row over "The Dignity of Literature" with Dickens's pompous factotum, John Forster: it has been suggested that Dickens may have had Thackeray in mind. The *Penidennis* of Gowan in *Little Dorrit* and the

is performed by unprofessional men through the intermediary of spiritual guides, using methods contrary to common surgical practice". It proceeded to give an uncritical account of performances by the Brazilian healer, José Pedro de Freitas, nicknamed Arigo, who, in 1974, and the Filipino Aspaio. Both are said to have tipped open stencils with their fingers, removed tumours and closed the wounds with the use of the hand. In the article on *Biotelemetry* we are told that "psychic" workers investigating "psychic" phenomena often report inexplicable increases with their apparatus and the failure of equipment at critical times. There have been repeated breakdowns in fighting during the filming of psychic surgery. . . . Witnesses of the disease organs that samples have vanished without any possible explanation".

Naturally there are several digs at doctors—that is to say, not with-doctors but members of the orthodox medical profession. This is a rather pleasing story in the article *Patient*: "Dr C. A. H. Watts how as a medical student he was named by an eminent surgeon to be the most important person in the operating theatre. He mentioned the surgeon, the anaesthetist, and the theatre boys, but each time was told he was wrong. The fact that the patient was the most important person had never entered his mind." And in the article *Conscience* we have "the Harley Street specialist who, on meeting a patient who had come along stopped consulting him, and said with: 'Still alive, eh? What luck has been treating you?'"

*Natural and Supernatural* is of course not simply a history of paranormal occurrences as such, recorded by innumerable observers, ethnologists and explorers, physicists, philosophers, physicians and men and women, in very different times and places and intellectual contexts from ancient Greece to modern Polynesia and modern America, though even in this regard it is a tour de force. It is also, and more importantly, a history of ideas about such occurrences and of the explanations put forward to account for them.

inevitable sea-food. Specially recommended is Galen's tonic drink made of crushed almonds, pine seeds, and ginger mixed with honey.

Less popular might seem to be *Borboric therapy* and *Scatotherapy*, sometimes summed up by the Germans as *Drechapothek* or filth-pharmacy. Tho *Borboric* treatment consists of the application or ingestion of any kind of dirt—mud, soil, chalk, decaying vegetation, including any excretions or secretions from the bodies of men or animals—these come under the heading of *Scatotherapy*. One, it seems, is a positive suggestion. Do not for a moment entertain all the *Borboric* is recommending all the *Scatotherapy* substances he mentions, but a feature of metaphysical medicine in its respect for primitive remedies is that it links up with the occultist myth—such, in view of the apocryphal myth of the planet, has its attractions for rationalists also—that the ancients were

**Ethierosis**, the disorder of the second or astral body, ought to play a fundamental role in MM; and no doubt it does. But the article itself tends to become rather vague and tautologous. In the occult view, most sexual deviations, homosexuality, bestiality, necrophilia, stem from etheric disorders. But precisely how we are not told. The article applies to *congressus subtilis*, or intercourse with incubus or succubus. Treatment is difficult. Drugs may have a disastrous effect. The most effective therapy seems to be exorcism. There is a separate article on this with emphasis on the dangers to the exorcist.

For surgery we turn to *Psychic Surgery*. The entry is prefaced by the statement that "psychic surgery

"Ofuku's Moxibustion" by Hakuin (1685-1768), one of the most important painters and writers in Japanese Zen. Moxibustion is the application of a herbal cauterizing agent. "Moxibustion hurts, but one gets relief at the same instant"; and although the subject of this painting may seem frivolous, it is in reality "a reference to the Zen method of education, whereby a single blow and cry of *katai* 'may open the way to instant enlightenment' writes *asutchi Anokawa* in *is Zen Painting* 184 pp. Phaidon. (paperback, £7.95).



**By Julian Moore.**

**DAVID SHULMAN :**  
An Annotated Bibliography of  
Cryptography  
362pp. New York : Garland, \$35.

David Schulman's book clearly supersedes Joseph Galland's inadequate *Historical and Analytical Cryptography of the Literature of the 19th Century* (1948) and will be welcomed with acclivity by librarians, collectors and historians. The need for such a work has become the greater now that recent publications on the wartime communications security or insecurity, in view of the successes of Bletchley Park and the B-Dienst have finally established cryptology as a branch of military and political intelligence deserving the apparatus of scholarly study.

Mr. Shulman begins with Titchmarsh (1518) and brings the story up to 1974 when F. W. Winterbottom blew the gaff about Indiana. He has assiduously itemized the work of over 2,300 authors writing in some twenty languages—and an admirable innovation shared only by erratic coverage—as included a section on manuscript sources. It is a pity that his problems could photoreproduce his typescript no more than legibly.

The short introduction will not raise expectations too high, but, on the reverse, since it seems designed to create the author in advance in respect to idiosyncrasies, biases and errors. And in the event Max Shulman is surely right, simply that his major distinction—between the two—directly and indirectly related to there—is so hazy a one as to scarcely worth the trouble of arranging most of the references under one or other heading—whether or not it was right to make the more systematic and possibly providing autonomy, a few clear guidelines would undoubtedly have improved the work. The choice of the annotation. For example, cryptanalysis has, undoubtedly been advanced by its published ideas, which tends to close circle of practitioners. The general world of cryptology is not an exception, like Friedland's *Review of Publications*, has been consistently.

The reader will also hesitate over some of what are, presumably, Mr. Mulman's considered judgments, since he dismisses the contention that there is a link between the musical and the cryptanalytical work with the all too characteristic "Aldde-faddie." This courtesy is justice to the evidence cited by Mr. Sams and David Kahn which includes among much else

the successful selection methods of British wartime intelligence.

Though the critical part of the enterprise is not as judicious as it might have been, one would settle for a reasonably and adequately researched book like this, and, within certain limits, it is provided. In a few occasions will no doubt come the simple fact of historical cryptography is included, and J. S. Rothwell's work by D. E. Underdown and C. H. Carter have been missed altogether. This is understandable. But more people are interested in the significant part of the contribution of the distinguished article on F.B.I. "Cryptograph" at the outset of its career to George Parker Bidder, and it is disconcerting to discover that does good evidence to show that the cryptographer was not the Bidder man, but his relative.

Yet, though shortcomings may be found, from now on the labyrinth of cryptographic literature will be less daunting than it was. It is a double-edged compliment to say that we need a second, and a revised edition of this book. But that is as much as to recognize that Mr. Shumman's compilation has taken us a good way toward the scholarly bibliography we have long awaited.

**By Maurice Richardson**

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**BENJAMIN WALKER:**  
Encyclopedia of Metaphysics  
and Medicine  
333pp. Routledge and Kegan P.  
£6.75

No doubt the esoteric brigade would be queuing up for this at the occult bookshops in Paranoia Row where in addition to the works of Mladin Blavatsky and the *magickas*, you can buy a Kilner auroscope and a radiesthetic pendulum for home diagnosis. The title might suggest a composition from the voracious pen of the eccentric Walker. *The Entansium Gazette*, Benjamin Walker defines metaphysical medicine as "applied to the causes and treatment of diseases believed to arise from pathologies of the second body in occultism as the second body or non-material substratum of the human organism. It covers arcane occult theory and abstract speculation, relating the effects of sickness of the mind." There are 139 entries, beginning with *Abulia* and ending with *Zone therapy*. Among less familiar subjects are *Anphrodisiacs*, *Argyriandi*, *Barboric therapy*, *Etheric*, *Fluithery*, *Scatotherapy*, *Shumungum*.

As an encyclopedia it seems to be very much a one-man band, and Walker has read widely if not critically, and it is sometimes difficult to be certain what is his own personal opinion. Often he is quite sensible, but he again he is wild as a warhorse, and beyond even fringe medicine. What, for instance, are we to make of this, from the article on *Degeneration*?

There is also the higher class of degenerate young men and women - of this category win scholarships and fill the universities. The chief faculty of the higher degenerates is the speech centre in the cerebral cortex that gives them an extraordinary facility with words. . . . Many gravitate towards politics. . . . Many are rule belong to the left. Large numbers turn to the easy fields of psychology, which offers them a wide scope for espousing or inaugurating some new doctrine of social sufficiency for the moral shortcomings of the degenerate class to which they belong.

there are various inaccuracies, some blatant like the statement that "there are over thirty women to every male in English mental asylums." And the article on *Asylums* makes out the very worst abuses and backwardness typical of the modern mental hospital in this country and America. Among minor errors, it was most laudable that Gérard de Nerval was led a lobster on a chain. And it is news to me that Milton suffered from constitutional syphilis; that Swift was attacked by it; and that Shakespeare

But one reads a book of this kind for its literary value and of this it has plenty, and among some of the more eccentric theories of the kind about Shunamitism, now? It rises a Hebrew biblical bell. Of course the young virgin whom the Hebrew medical acuity selected to live in the bosom of the aged King David to cure him of his syphilism, Hence Shunamitism is an old practice of vigour by close association with "young people" there are several examples. L. Claudius Hermitipus gave up associating with his contemporaries from the age of seventy onwards and lived to 115 years and five days free of virus. Thomas Sydenham, a seventeenth-century English physician, warned his elderly patients with young boys and girls, Hermanus saved the life of a Genuan by prescribing two girls as bedfellows. As treatment, however, "has been" "occultists reject the claims of Shunamitism." Ascedic occultism in need of an aphrodisiac should try an infusion of white water-lily, an infusion of twelve days, it will render an infatigable youth; taken for twenty days it will permanently extinguish all sexual desire. By means of compensation for the occultism sensual there is a medicine of Aphrodisiacs including numerous vegetables and the

... ..

هكذا في الأصل







# TLS Commentary

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## JONATHAN CAPE

## Between two worlds

Allama Sir Muhammad Iqbal is acknowledged as the foremost Islamic philosopher of the twentieth century. (Allama means great scholar, as one of the greatest poets of the period, and, with Muhammad Ali Jinnah, as one of the two men who made the state of Pakistan. Last year we celebrated the centenary of the birth of the politician, Jinnah; this year we celebrate that of Iqbal. To mark the occasion the British Library has mounted an exhibition which continues until April 2. On display are manuscripts, letters, speeches, personal effects, photographs and early editions and translations. Many of the exhibits have been lent by the government of Pakistan. Iqbal's tomb outside the Badshahi mosque in Lahore is a great focus of popular pilgrimage, and one of the first actions of the government after independence was to found an academy for the study of his teachings.

The theme of the exhibition, echoed in the excellent catalogue by Q. M. Haq and M. T. Waley, is that Iqbal acts as a bridge between East and West at a time when such bridges are much needed. He 'belongs to the illustrious line of poets-philosophers exemplified by Rumi, Hafiz and Jami in the Islamic tradition and Dante, Milton and Goethe in the European'; but in the words of Herman Hesse, he also 'belongs to three domains of the spirit or intellect... the world of India, of Islam and of Western thought'.

That Iqbal bestrides East and West there can be no doubt; what is doubtful is the extent to which he can effectively act as a bridge between the two. The larger part of his work is either in Urdu or Persian. Much has been translated into at least one European language, and we are particularly fortunate in fine English translations by Nicholson and Arberry, but his achievement as a whole, even when the great day comes and there is a complete English edition, his imagery will still present problems. It is that of classical Persian poetry. There are roses and nightingales, motifs and candles. There are his torical symbols: Abraham and Nimrod, Mahmud and Ayyaz. There is Zarathustra, epitomizing the prophetic spirit. There are falcons adorning their fledglings, dew-drops being absorbed into the ocean and of course eagles. Images of this kind draw an immediate and vital response from Muslims on the Indian subcontinent, but for any Westerner

they are inevitably something of a barrier to understanding. Muslims, on the other hand, acknowledge Iqbal performed between the community of Islamic believers and the modern national state which could only comprise a fragment of it. Thus he provided the essential legitimization of the Islamic republic of Pakistan. But in this sense the bridge he built was not between East and West, but between Islam and a phenomenon which had first grown up in the West.

Moreover, the aspects of Iqbal's work which one senses find the greatest response among Muslims are not those which might unite East to West, but those which mark out the distinctive quality of the East, indeed its superiority. Iqbal is a poet-philosopher of Islamic revival. He reminds Muslims of their past greatness, their greatness in Europe. 'Weep to thy heart's content, O blood-weeping eye', he wrote as he sailed within sight of Sicily in 1908, 'yonder is visible the grave of Muslim culture.' 'The Prophet of Islam', he says in his *Six Lectures on the Reconstruction of Religious Thought in Islam*, 'seems to stand between the ancient and the modern world', and he does so because with the birth of Islam comes the birth of inductive intellect.

Prophets are no longer needed; now have the principle of progress in their hands. It was from the Muslims that Western Christians learned experimental science and from it there followed the Renaissance and modern Western science. Muslims, however, are not to be lured by the great achievements of the West, which are weakly founded because they have lost the vision of heaven, they go hunting for the pure spirit in the belly'. They are bound to destroy themselves, and when they do, he tells his fellow Muslims, 'it is from your fire that the glow of life comes and it is your task to create the new world'. History is on the side of Islam.

This message strikes powerful chords among people whose pride has been bruised by the West. It is perhaps diplomatically to regard Iqbal as a bridge between East and West, but it is no less pertinent, as Muslims gain new strength and confidence in the modern world, to note how he speaks to them of his pride in Islam and his certainty of its eventual superiority.

Francis Robinson

## For the DIY philosopher

'Did you see who won the American election for President?' asks Simone. 'I have a little more coffee', responds Jean-Paul. 'Who would you have voted for?' 'I said I wanted more coffee.' 'I think I would have voted for Stevenson.' 'You know these croissants are stale.'

Not since Monty Python's scurrilous intrusions on the home life in Montparnasse of France's wealthiest intellectual ménage, have we had insights of this calibre into the kind of livid exchanges held over the breakfast table by two inhabiting Existentialists. In 1977 Simone and Jean-Paul were caught up briefly, as they generally are on these occasions, in *Paffaire Croissant*, the extraliterary spark-off by Germany of the Bauder-Meinhold gang's lawyer Klaus Croissant; but back in 1952, when the tetchy little scene above is to be thought of as taking place, *Paffaire Croissant* only have arisen through the negligent housekeeping of Simone, too round at the *boulangerie* all the time, prodding the buns to see whether they were fresh enough to feed to her consort. For 1952 was a big year for her: as our source has it, 'Simone's recent book, *The Second Sex*, has been translated into English and is about to be published in America. It is a profound analysis of the status of women.'

So what is this daring and imaginative source, which shrinks from neither domestic intimacy nor robust value judgments? It is a new book called *The Philosopher's Game* by Edwin Schlossberg (designer of the Learning Environment for the Brooklyn Children's Museum and author of the *Two Cultures-bridge* and *Beckett*) and John Brockman (editor of *Real Time 1* and *Real Time 2* and subject of a beautifully premature collection of essays called *After John Brockman*). This is not one of your ordinary books which you sit down passively and read: *The Philosopher's Game* (published by the Elm Tree Press and costing £4.95) is there in a jumpy challenge to 'Match your wits against the 100 greatest thinkers of all time'. The greatest thinkers of all time? 'The greatest thinkers of all time? Yours, now is the moment to do yours.'

Here it is then, a chance to discover how your brain rates when it is compared with the titanic intelligences of the past. Can you measure up to Moses? Are you as razor-sharp as William of Ockham? Just in case you are too absurdly humble even to want to try their gallatronic game, Schlossberg and Brockman have mercifully thrown one or two intellectual games in amongst their swans to make up the numbers. If the prospect of matching wits with Plato or Sir Isaac Newton seems presumptuous, you

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## Looking forward

Nothing would have been possible without the entrepreneurial genius of Austin Albu and the aid of Marie Jahoda. The creative vision of Gordon and Wally Nudbrown, of Redwood Burn Ltd., helped us create our initial 128-volume 'Political Party Year Books' project. Chris Kohler, for us the cleverest young bookseller of his generation, taught us about marketing and expressed his faith tangibly with an order for one fifth of the print run of our first individual book, *Michael Davies and his colleagues at Micromedia Ltd.*, have supported our microfilm projects with ingenuity and service. John Vincent and Alistair Cooke offered us their major study, *The Governing Passion*, as our first original book, on which so much was built. Pierre and Hélène Coustillas have aided us in 1001 ways. To these friends, and to authors, booksellers, literary agents, editors, suppliers and colleagues we are glad to take an opportunity to express warm thanks for the past eight years. We look forward to the future with great optimism and adventurousness.

John Spiers, Publisher

## Editorial emphasis.

The best publishing is based on editors. They are the heart of any publishing house. We have sought to bring together in an intellectual community good in-house editors and the best scholarly advice. We believe our series editors are among the most creative and constructive scholars in their fields. They work with us, looking for books that are really needed; books that are the best possible contribution on subjects of real importance and interest; books that are the work of great scholars.

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**HARVESTER'S Psychology List** is one whose general emphasis is theoretical rather than experimental in character. Our authors chiefly seek to relate Psychology to adjacent and new fields such as philosophy, linguistics and artificial intelligence. We are publishing two major series: *Harvester Studies in Cognitive Science* (edited by Margaret A. Boden) and *The Language & Thought Series* (edited by J. J. Katz, D. T. Langendoen and G. A. Miller) which have already made a substantial impact. The first title in the Cognitive Science series, Dr Boden's *Artificial Intelligence and Natural Man*, is a set book at the Open University.

In addition, we are publishing books outside the series format including Andrew Collier's study of Laing, Brian Rotman's study of Piaget, and the two volumes on Freud by Seymour Fisher and Roger P. Greenberg. The new cross-disciplinary *Tree of Life* series offers new work by George A. Miller, Erich Fromm, Werner Heisenberg and other leading scholars.

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Roman Jakobson's *Six Lectures on Sound and Meaning* and Alexander Koyre's *Golden Age of Science* feature in this year's programme. We are also proud to be publishing Bernard Williams' *Democracy: The Project of Pure Inquiry*, by agreement with Penguin.

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# Politics

**HARVESTER'S POLITICS and Economics** publishing is primarily focused on our series *Marxist Theory & Contemporary Capitalism*, edited by John Mepham. This series publishes theoretical and combative works—by Samir Amin, Charles Bettelheim, André Gorz, Lucien Séve, Gérard Chaliand, David-Hillel Ruben and others. It is growing rapidly, and many of the titles are coming out in paperback.

Outside the series format—and one of the most influential and successful titles we have published—we would draw particular attention to *Philosophy and Methodology in the Social Sciences* by Barry Hindess.

Looking forward to the autumn, we expect wide attention for *Multinational Corporations and the Control of Culture: The Ideological Apparatuses of Imperialism*—a startling investigative study by Armand Mattelart.

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The first, at Essex University in Saffron Walden, was followed by York (last week) and includes Bristol (21-22 March), Leicester (24-25 April), and Sussex (2-3 May). There will be a full programme of autumn displays which will be announced later.

Harvester is also showing at major conferences. We were at the British Philosophy Conference at Sussex in January and fall displays of Harvester titles will be at the Historical Association (Cardiff, 20 March-1 April), the British Sociological Association (Brighton, 1-4 April), the British Linguistics Association (Leicester, 10-12 April), the Society for the Study of Labour History (Sheffield, 20 May), the Anglo-American conference of Historians (London, 6-7 July), the Conference of Socialist Economists (Bradford, 14-17 July) and the triennial meeting of the European Association of Development Research (Milan, 25 September). Our marketing department welcomes suggestions for other exhibitions; please write to Mark Holland at Harvester.

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### Revolution and Class Struggle:

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# History

**HARVESTER'S HISTORY** list has so far focused chiefly on high-level monographic work, mixed with the publication of reference works and other basic 'tools of the trade'. This year sees a broadening of the list with a new series—*Early Modern Europe*—edited by Geoffrey Parker, where specialist scholars have been asked to survey and summarise what we know of key problems, what we would like to discover, and how this might be done. The first two titles appear this autumn and ten further titles are in preparation. Other major titles this autumn will include John Guy's study of Sir Thomas More, which follows his recent acclaimed study of *The Cardinal's Court: The Impact of Thomas Wolsey in Star Chamber*. We are also proud to be publishing Emmanuel Le Roy Ladurie's *The Territory of the Historian*, whose wide scope emphasises the significance of quantitative and methodological advances in French historiography.

### Sir Thomas More

J. A. GUY  
October, About £8.50.

### The Territory of the Historian

E. LE ROY LADURIE  
November, £9.50.

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Lord Salisbury's Domestic Statecraft, 1881-1902  
P. T. MARSH  
June, £12.50.

### The Economic History of World Population

CARLO M. CIPOLLA  
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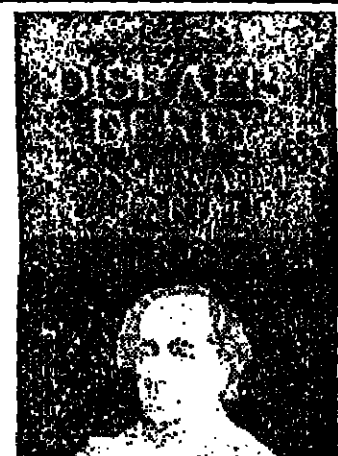


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## TLS Commentary

Rendezvous  
at Devil's  
Tower

By S. Schoenbaum

The unfamiliar cinematic terrain of Muncie, Indiana, provides the setting for much of Steven Spielberg's *Close Encounters of the Third Kind* (Odeon, Leicester Square). The widowed Jillian Guiler (Melinda Dillon) is raising her four-year-old son, while Roy Neary (Richard Dreyfuss), father of three, superintends an electric railroad in his adult playpen. This is the American heartland, an unaggressively philistine world of detached suburban houses, lawnmowers, hairdryers, cars and mopeds in the drive-ways, even a backyard pond with a few ducks. Apparently nobody reads books; soap operas and old movies on the box furnish family diversion. There are lots of children. But the sky is bigger than one recalls having seen it before, and the stars are brighter and more numerous. In this otherwise numbingly ordinary setting the extraordinary happens. On a lonely country road at night, Neary, a repair fitterman on emergency duty during an inexplicable power failure, has a close encounter of the first kind with unidentified flying objects.

The several varieties of close encounters are set forth by J. Allen Hynek—astronomer, reformed sceptic and founding director of the Center for UFO Studies in Evanston, Illinois—in *The UFO Experience: A Scientific Inquiry* (1972). His book supplied the literary inspiration, such as it is, for the film. A photograph of Dr Hynek is boarded safe, holding a pipe in one hand and a brochure with a picture of himself in the other, forms part of the studio press kit, along with photographs of more conventional showbiz types.

When the exotic visitors are sighted (the first, kind of close encounter), house lights go off and on without human manipulation. Vacuum cleaners and battery-operated toys start to move; fierce gusts blow. Clouds dilate and light up, recalling nuclear mushrooms but without the threat of holocaust. Jillian Guiler hears claws scuttling across the shingles and down the chimney. The screws holding down the register over a heating duct early unfasten. Window shades fly up as the house is flooded with orange light. Jillian's little boy slips into the night through a pet door—a nice touch. Some years back, in *The Night of the Living Dead*, which also featured a house besieged by bizarre visitors, similar effects were calculated to terrify. But *Close Encounters* is not a horror film, and Spielberg never misleads us into suspecting it is, even when the child disappears. Embodiment of the spirit of playful innocence that is very much this film's spirit, he must return safely.

A prologue in Mexico documents a close encounter of the second kind. Amid swirling sand and—there is a lot of wind in this film—a team of technicians and scientists examine some Second World War naval bombers lately dropped off by the space voyagers.

Agitating since 1945 but in perfect condition, they constitute a gift to the imagination.

Occultism masquerading as science looks naturally to the mystic; but somewhere in northern India, in a scene so severely edited as to be almost unrecognisable, traces of the Hindu faith—about their affirmation of another sign from above, this time in the form of a comet—theme; the alien visitors communicate through the universal language of music; one might almost say the music of the spheres. The scene is taken from Spielberg's benign authority figure, Claude Rains (Francis Truffaut) as a Chateau of a more distant deep.

The film moves towards an elaborately orchestrated climax as the Tower in Wyoming, at its isolated, not like Bottom's vision, by the creator's words but by the



Looking for a sign: crowd scene from "Close Encounters of the Third Kind".

kind of close encounter takes place: a rendezvous with the extra-terrestrial guests. Impelled by thought implants that haunt them and a curious, almost welcoming party waits. After a cosmic cabaret of shooting stars and whirling space machines, the visitors' principal craft—a sort of huge celestial chandelier—descends, dazzling the visualization of benevolent technological wizardry: this film's equivalent of the New Jerusalem, revealed to the faithful after their arduous climb up the purgatorial mountain.

Reunions pull together the strings of plot. The humanoids are glimpsed as attenuated Giacometti figures with embryonic heads. Conscious that perhaps a few viewers may doubt the reality of what we used to call flying saucers, Spielberg includes an epilogue, during which a young man holds up a photograph of an airborne disc: not a UFO, he patiently explains, but a pewter plate. We know, however, that the crazies are right. We have just seen for ourselves UFOs realized with all the persuasiveness of which film artifice is capable, under the supervision of Douglas Trumbull, who created the special effects for Stanley Kubrick's 1968 *A Space Odyssey*, mighty progenitor of science fiction optics. The colours and the marvellous inventions disarm us. We even tolerate John Williams's noisy score with (near the end) an angelic choir—a device I think I have gone out with. *Will Success Spoil Rock Hunter?* "We are not alone" the studio propaganda proclaims: at the cinematic rendezvous multitudes watch, suitably earnest and awestruck, and sometimes blanched white by the radiance of the celestial display. Even Dr Hynek is there, pipe in hand, a participating footnote reference. In his book he confesses that by his own criteria for evidence, he has never himself had a close encounter. I suspect that this film is as close as he will ever come to one.

*Close Encounters*, then, is a brightly tinted polemic on behalf of UFOs, not rationally argued, but imaginatively implanted; the medium is the message. If the blend of sophisticated space-age technology with vague (domestic, bogus) religiosity rounds off *Star Wars*, this film differs in making only the feeblest atms at humour. The dimension of parody, which a special favour to George Lucas's movie, is absent. So too is visual or verbal wit. Spielberg has no literary resources to fall back on; his dialogue is exiguously banal, the narrative simplicity itself. If *Close Encounters* is fiction, it is fiction of the manner of turned news-event, and so has affinities with docu-drama, now enjoying a depressing vogue on United States television. Yet *Close Encounters* is not depressing, for it embodies a most rare vision, articulated, not like Bottom's vision, by the creator's words but by the

ter-day miracle of photographic alchemy.

It is not a transcendent alchemy. For one thing, the characters are the nearest clichés, Neary's willingness to give up wife and children for a fabulous voyage may be comprehensible, but his ability to do so without internal conflict betrays the psychological poverty of the script. As Lacombe, Truffaut has little to do but look thoughtful and married? The film does not tell us, nor do we care. An able cast struggles manfully to give the clichés life. Spielberg has coaxed an especially beguiling performance from Cary Guffey as the child. But the conception limits them. Human experience of any complexity lies beyond the orbit of *Close Encounters*. Mostly the experience of film-making sustains it, along with what the young director (he is twenty-nine), enraptured by his dazzling toy, has been able to hone up about UFOs—the staple of those tabloid newspapers, sold in American supermarkets, that vary their sensational-mongering diet with astrological forecasts, reports from beyond the grave, and new miracle cures for cancer.

Still, long queues wait to see this film. Many (as I overheard in a Washington cinema) have already

seen it more than once; many are children. Made with skill and imagination, but without intellect, *Close Encounters* may well attract a cult, although I doubt that the cultists will be as numerous as those who flocked to *Star Wars*, which cunningly elaborated the potent myths it drew upon.

As with *Star Wars*, a novel of the film (Sphere, 85p) caters for literary appetites whetted by the movie. Credit to Spielberg, the novel is big on brand names: Lis-termin, Coca Cola, Kinney Shoes, Spideel, Twist-a-Flex wristwatches.

Also, for other particularities: on hand for the rendezvous, fifty still cameras and twenty-five video-type cameras. It is less big on literate prose. Eyes improbably snap open and swing sideways, shaving-foam gooses, helicopters yammer, characters scurvy up or down. The hero responds thus to the wonder of the ultimate revelation: "Neary was bug-eyed. He wanted to climb down closer to it all but realized that Jillian was too freaked out to move." But all is not lost; the novel offers perhaps the most persuasive testimony yet to the existence of life on other planets, for it gives every evidence of having been dictated by a humanoid.

Wolst wie ein Skythensohn; Gefesselt bist du deine Glieder In deinen Standorten. Fron.

Señor Jorge Guillén translates "Les Grenades" thus:

Ya cedés a tus elementos, Oh dura granada entreabrileta; Crea ver in frente un alerta, Estallada por sus inventos.

Mr A. A. M. Stols has turned "La Solréne avec M. Toste" into Dutch (which gives it a queer flavour: "Do Dombeld is mijn eerste rilde niet"), and Herr Max Rychner the "Log-Book" into German.

The English reader, however, will perhaps turn first to Mr T. Sturge Moore's poem, "The Point" in which he has sought to reflect the "churn" of M. Valéry's own verse. Alas! that that should have been Mr Sturge Moore's ambition. It has led him into obscurity and the wilful suppression of the definite and of definite articles, which is clumsy in its effects.

A river from beneath sheer crag, Welled, full-grown and shook a flower, as when wrestles with a flag Hurricane and stuns our ears.

Signor Emilio Cecchi's record of his conversations with M. Valéry contains an anecdote told somewhat unpleasantly of a meeting of the latter with George Meredith. It appears from this record that M. Valéry usually composes and corrects his poems on the typewriter, for thus he obtains and keeps an objective view of the matter in hand, undisturbed by the vagaries of the pen.

A number of contributions to this volume are translations into the language of the writer of M. Valéry's own work. Herr Ernst Robert Curtius has, for instance, given a rendering of "Le Platane".

Platane, mächtige, du heisst dich der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

der Baum, der dich hernieder,

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Oxford  
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## Collected Poems

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Now recognised as a true link in the great tradition of English poetry, Basil Bunting has been known and respected for years by the discerning, acknowledged as one of the outstanding poets of our time. His *Collected Poems* was first published in 1968; this new edition includes four new poems and some minor revisions made by the poet. £3.75 paper covers £2.25

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of the Royal Army  
to the French  
Revolution

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Samuel F. Scott

By analysing the civilian and military background of the officers and soldiers of the Royal Army and their reactions to the events of the early French Revolution, this book examines the critical role of the standing army during a revolutionary upheaval and elucidates the processes by which this upheaval occurred. £10

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Malvern Van Wyk Smith

This book traces the growth of pacifist attitudes to war, and deals with the imperial theme in Boer War verse; the verse of protest and pacifism, the work of writers such as Newbolt, Hardy, Kipling, and Housman, and many soldier-poets; the effect of the war on the literature of the Boers; Boer War poetry from the United States and the rest of the English-speaking world; and the literary results of the enormous pro-Boer movements in France, Germany, and the Netherlands. Illustrated £9.50

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and Paradoxes

Arun Bose

This book discusses a series of paradoxes and puzzles in contemporary politics which are not easily resolved by plain common sense or conventional political theories. It shows that techniques drawn from game theory and the theory of collective choice, together with some neglected Marxian insights, supply well-integrated theoretical frameworks within which they can be resolved. 25 paper covers £2.50

Rhodian Funerary  
Monuments

P. M. Fraser

This book contains a stylistic and historical analysis of the Rhodian funerary monuments of all periods of antiquity, and more particularly of the later Hellenistic period, when Rhodes was among the largest and most prosperous cities of the Eastern Aegean. Illustrated £25



According to a contemporary account, William Blake's wife, Catherine, whom he had affectionately called his "shadow",

saw Blake frequently after his decease. He used to come and sit with her two or three hours every day. These hallowed visitations were her only comforts. He took his chair and talked to her, just as he would have done had he been alive; he advised her with her as to the best mode of selling his engravings. She knew that he was in the grave; but she felt satisfied that his spirit visited, consoled, and directed her. When he had been dead a twelvemonth, the devoted and affectionate relief would acquiesce in nothing "until she had had an opportunity of consulting Mr. Blake."

Blake's friends such as John Linnell brought his patrons to see her, and

Among these Lord Egremont visited her, and, recalling Blake's faithful days, said regretfully, "Why did he leave me?" The Earl subsequently purchased, for the handsome sum of eighty guineas, a large water-colour drawing containing "The Characters of Spenser's Fairy Queen", grouped together in a procession, as a companion picture to the *Canterbury Pilgrims*.

The date and context of the purchase are established in two letters from Catherine Blake which have recently been discovered among the voluminous papers of the present Lord Egremont at Petworth House. Aside from the information about Blake which they contain, they are interesting as being the first letters discovered—a dated gift-inscription on the back of an engraving and a letter in Blake's hand (and probably by him as well as in Catherine's)—being in rather different categories. Catherine Boucher, the daughter of a market-gardener, was probably illiterate when she saw Blake, who was married on August 18, 1782, for she signed the marriage-register with an X, and the poet is said to have taught her to write—as well as to draw, colour his engravings, print, and

# Blake's shadow

By G. E. Bentley, Jr

No. 17 Upper Charlton St., Fitzroy Square August 4, 1829.

My Lord,  
The Note I had the honour to address to you, I have now accompanied the Picture, which I left at Grosvenor Place on Saturday last August the first, together with a descriptive Paper.

Any Artist or person accustomed to Pictures can apply a coat of White hard Varnish supposing the Weather to be settled & Warm. Oil or any thin varnish will inevitably turn the Picture Yellow. Mr Blake had a great dislike to his pictures falling into the hands of the Picture Cleaners.

But [as it is deleted] having the Picture [as it is deleted] already had 2 Coats may not require [var?] (3) deleted] another for 2 or 3 years & perhaps more your Lordship need not at present trouble yourself on the matter. [as it is deleted] remain My Lord  
Y<sup>r</sup> Lordships most obliged & humble Servant  
C Blake  
to the Earl of Egremont  
&c &c &c

The address given in the two letters helps to clear up the confusion where Catherine Blake lived after her husband died. In his Journal, Linnell said that Blake moved to Cirencester Place, to live with him on September 11, 1827, just a month after Blake's death on August 12; presumably she had given her landlord in Fountain Court (her brother-in-law Mr Dances) a month's notice the day Blake died. According to Gilchrist, she remained [with Linnell] some nine months; quitting, in the summer of 1828, to take charge of Mr. Tatham's chambers. Finally, she removed into humble lodgings

at No. 17, Upper Charlotte (i.e. Charlton) Street, Fitzroy Square, in which she continued till her death. . . . If, as Gilchrist says, she stayed with Linnell at Cirencester Place for some nine months, she must have left about June 1828. Clearly she then moved into Upper Charlton Street, whence she wrote to Lord Egremont on August 1 and 4, 1829. It was from Upper Charlton Street, not Cirencester Place, that she moved "to take charge of Mr. Tatham's chambers". In his manuscript biography of Blake, Tatham wrote:

After the death of her husband, she resided for some time with the Author of this, whose domestic arrangements were entirely undertaken by her; until such changes took place that rendered it impossible for her strength to continue in this voluntary office of sincere affection & regard. She then returned to the lodging in which she had lived previously to this act of maternal lovelessness—in which she continued [until her death on October 17, 1831].

From dislike of Linnell, Tatham suppressed the fact that Catherine lived with Linnell for a time, and indeed until these letters appeared we did not know that she had previously lived at Upper Charlton Street. (The Rate Books list at 17 Upper Charlton Street only Henry Heather.) She may well have rented her rooms there from June 1828 until her death, even though part or much of this time she was living with the Tathams.

In January 1828 Mrs Blake told George Cumberland that "her late husband works she intends to print [with her self] for a livelihood." Few if any of Blake's works can be traced confidently to Mrs Blake's posthumous printing (though Tatham certainly printed a number of her poems), and it may be that Lord Egremont's purchase of the poem "The Good and Beautiful" did not need subsequently to trust to the sale of what she printed with her own hands for her livelihood. Eighty guineas may have been enough to support her for most of the rest of her life, especially as she was living with the Tathams for much of this time.

Indeed, as far beyond need was she that she refused proffered charity. Two days after Blake's death, John Constable had written to John Linnell:

My dear Sir  
I am much concerned at the death of poor Mr Blake. I hope our Charity will do something handsome for the widow as it is now in its power. If the Case of the poor widow is urgent an especial meeting of directors ["must" deleted] can be held immediately—and I will make it a point to attend. But you had better lose no time in seeing or writing to Mr Roper our Secretary (14 Duke St.) he will inform you what to do. I am, Sir, truly  
Yours truly  
John Constable  
35 Charlotte St  
Fitzroy Square  
Aug<sup>s</sup> 14 1829

The case of the poor widow was evidently not deemed to be urgent, for not only was there no immediate special meeting of directors, but, according to the minutes of the meetings of the Directors of the Artists' General Benevolent Institution (of which Roper was Secretary) her case was not taken up until almost two and half years later. A "Special Meeting" of directors Jan 5 1830 "with Theophilus Esq in the Chair" was held for the purpose of inviting Sir Thomas Lawrence, the President of the Royal Academy, to become President of the Artists' General Benevolent Institution. The following being decided, "The following New Cases from Applicants were then read . . . 'The Case of Mrs Blake' (?) deleted] C Blake was withdrawn at her desire." It is pleasant to learn that Catherine no longer needed charity. Probably the reason was Lord Egremont's generous purchase five months before, for William and Catherine's only income for 1802-27 averaged about £50 a year—and from these of course had to be deducted William's expenses of copper, paper,

colour, etc., which Catherine, not having needed.

It must be a comfort to historians to have "white hard Varnish" which Blake protected his pictures in a very poor state, and the nature of the presentist, with colours, printing methods, and materials to try as a painter, but to find it, like the hard Varnish, at least as desirable in his pictures as the volatility of his oil. It is clearly not what was to happen to his own.

The most tantalizing formation in these two letters is the reference to the "Paper" which Catherine with the watercolour from *Fairy Queen*. Lord owned Blake's "Seven days" and the prints to his "descriptive Paper" which he had made similar to his "Last Judgment" which is still in Petworth along with a contemporary scrip on paper watermarked for his "Canterbury Pilgrims" design, and for the other listed in his *Descriptive* (1809), and there are Blake designs for Gray (1812) and *Il Penseroso* (1818) and others. However, no such "descriptive Paper" for the *Fairy Queen* has ever been listed until now in any of the books on Blake. I hope that it will remain the thousands of uncoloured unsorted papers belonging to Egremont still in Petworth. I am told that most of the papers have by now been over, and that Blake's "Paper" has not been found in the thousands of papers destroyed in the last century.

Discovery would certainly be a discovery of great value, those interested in Blake. It is found, we can only say, as to whether it was in his hand or whether Catherine, it down by his side at death.

William Blake cast shadow; today, even the letters of his "Shadow" may help to illumine the corners of his mind and

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# To the Editor

## 'Plato's Moral Theory'

Sir,—In his generous and challenging review of my book, *Plato's Moral Theory* (February 29), Gregory Vlastos criticizes my view that Socrates thinks the virtues are instrumental means to, not components of, the agent's good. He takes issue with the instrumentalist thesis. He takes this doctrine to be incompatible with Socrates' obvious conviction that a person's virtue is sufficient for his good or happiness (the "sufficiency thesis"). I do not think Vlastos has shown that there is a conflict between these two theses, or that Socrates thinks there is. Socrates may mean only that virtue infallibly produces the means to happiness. Since he thinks that my virtue is the knowledge of what benefits me, and that this knowledge determines my action, it is easy to see why he might mean the sufficiency thesis in this instrumentalist way.

## Coleridge

Sir,—In regard to J. B. Beer's review of Kathleen Coburn's *In Pursuit of Coleridge* (January 13), I would like to join him by affirming from my own experience her erudition in making available the Coleridge Collection in Toronto. Professor Coburn has made the busy world with many people in a scholarly way not always known for such generous attitudes.

JAMES D. BOULGER,  
Department of English, Brown University, Providence, Rhode Island.

## 'Morality and Architecture'

Sir,—David Watkin's *Morality and Architecture* is quite clearly not an unblemished essay (Letters, March 3). It suffers from dogmatic conservatism and dislike of the Modern Movement, a blinkered reliance on a few theoretical sources, the sequence of its appeal to "tradition" and "individual talent" and an inability to recognize the technical or ethical element in most judgments of architectural value. Yet the book's central concern with the "argument from Geist" or its functionalist equivalent—ensures that it will have a certain value. Architecture and morality become intimately linked by the book's association. They cannot be yoked together by purely rational procedures. Dr Watkin has demonstrated this far more forcibly than any others who have worked in the same field.

PEREGRINE HORDEN,  
All Souls College, Oxford.

Sir,—Dr Banham's review of Dr Watkin (February 17) bids fair to provoke a rare dust-up. But before we lose sight of the main dispute, let us remember that in a welter of Lutheranism, Popperism, Whiggism, Box Act and universities' penny-pinching budgets (fifteen years ago), I should like to stand back and consider one or two issues.

What did William Morris attempt? According to Dr Banham, "Morris the Luddite is almost entirely an invention of Pevsner's". But surely *News from Nowhere*, in many ways the quintessence of Morris, is Luddite from top to bottom. Moreover, to de-throne the Church of the culture of his age and his country, the mythology of Northern barbarians. We know our Morris not only from his own books, but from Mackail's labours, before Pevsner began his labours.

Pace Dr Banham, Lutyens is perhaps as important as Morris. Ironically, had he remained a designer of inflated cottages, he was until about seventy years ago, he would have been one of

## Plato in Performance

Sir,—The late Gilbert Ryle's suggestion, made in his book *Plato's Progress* (1966), that Plato intended some at least of his dialogues for dramatic performance has not commanded itself to scholars, and I cannot pretend that I myself accept it. But I feel I owe it to Professor Ryle's memory to make it known to readers. If you will permit, that is, if you will permit that a remarkably successful dramatic version of the *Symposium*, *Euthyphro*, *Apology* and *Phaedo* has lately been produced in Athens. The famous actor-manager, Dimitris Fokas, not only adapted the four dialogues, and with remarkable skill, but gave a splendid performance in the role of Socrates. He can find no record of such performances having taken place in antiquity, although Plutarch in his *Life of Socrates* says that Socrates had a certain cultivated habit of reading dialogues by Plato during dinner-parties. Plutarch adds, but did not quote, that Socrates was in the habit of favouring those of epigrammatic type.

Perhaps some learned reader will have acted in modern times. Tasso's work on the dialogues of Socrates, being performed. In 1881 Boileau-Despreux suggested that Plato's *Le neuve de Ramon*

would be effective on the stage, but his suggestion seems not to have been acted on.

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Person's "Pioneers of the Modern Movement". At that point, he said, did Vagstad and even Philip Webb over from the previous reign—in phase.

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Christ Church, Oxford.

## Coleridge

Sir,—In regard to J. B. Beer's review of Kathleen Coburn's *In Pursuit of Coleridge* (January 13), I would like to join him by affirming from my own experience her erudition in making available the Coleridge Collection in Toronto. Professor Coburn has made the busy world with many people in a scholarly way not always known for such generous attitudes.

JAMES D. BOULGER,  
Department of English, Brown University, Providence, Rhode Island.

## 'Morality and Architecture'

Sir,—David Watkin's *Morality and Architecture* is quite clearly not an unblemished essay (Letters, March 3). It suffers from dogmatic conservatism and dislike of the Modern Movement, a blinkered reliance on a few theoretical sources, the sequence of its appeal to "tradition" and "individual talent" and an inability to recognize the technical or ethical element in most judgments of architectural value. Yet the book's central concern with the "argument from Geist" or its functionalist equivalent—ensures that it will have a certain value. Architecture and morality become intimately linked by the book's association. They cannot be yoked together by purely rational procedures. Dr Watkin has demonstrated this far more forcibly than any others who have worked in the same field.

PEREGRINE HORDEN,  
All Souls College, Oxford.

Sir,—Dr Banham's review of Dr Watkin (February 17) bids fair to provoke a rare dust-up. But before we lose sight of the main dispute, let us remember that in a welter of Lutheranism, Popperism, Whiggism, Box Act and universities' penny-pinching budgets (fifteen years ago), I should like to stand back and consider one or two issues.

What did William Morris attempt? According to Dr Banham, "Morris the Luddite is almost entirely an invention of Pevsner's". But surely *News from Nowhere*, in many ways the quintessence of Morris, is Luddite from top to bottom. Moreover, to de-throne the Church of the culture of his age and his country, the mythology of Northern barbarians. We know our Morris not only from his own books, but from Mackail's labours, before Pevsner began his labours.

Pace Dr Banham, Lutyens is perhaps as important as Morris. Ironically, had he remained a designer of inflated cottages, he was until about seventy years ago, he would have been one of

## Plato in Performance

Sir,—The late Gilbert Ryle's suggestion, made in his book *Plato's Progress* (1966), that Plato intended some at least of his dialogues for dramatic performance has not commanded itself to scholars, and I cannot pretend that I myself accept it. But I feel I owe it to Professor Ryle's memory to make it known to readers. If you will permit, that is, if you will permit that a remarkably successful dramatic version of the *Symposium*, *Euthyphro*, *Apology* and *Phaedo* has lately been produced in Athens. The famous actor-manager, Dimitris Fokas, not only adapted the four dialogues, and with remarkable skill, but gave a splendid performance in the role of Socrates. He can find no record of such performances having taken place in antiquity, although Plutarch in his *Life of Socrates* says that Socrates had a certain cultivated habit of reading dialogues by Plato during dinner-parties. Plutarch adds, but did not quote, that Socrates was in the habit of favouring those of epigrammatic type.

Perhaps some learned reader will have acted in modern times. Tasso's work on the dialogues of Socrates, being performed. In 1881 Boileau-Despreux suggested that Plato's *Le neuve de Ramon*

York, thus obscuring a literary friendship that began in the offices of the *Harvard Advocate* during O'Hara's junior year at college.

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## The Future of Basic English

Sir,—I was delighted by Mr Lawrence Durrell's letter and full of sympathy. Like him, I have been much puzzled by the fact that Basic English, though brilliantly useful teaching tool, has been so neglected by teachers of English as a foreign language. All those who have used it report, as does Durrell, quite astonishing success, and yet it has not been widely adopted. I suppose one reason is that teachers themselves have to learn the use of the instrument, which takes at least two or three weeks of earnest practice. Another is that the most influential powers in the field have been somewhat negative or even hostile in their attitude. Publishers, for example, usually avoid Basic, preferring to aim at quick profits by offering what is expected and relying on sound pictures rather than on sound principles. The British Council has sat delicately on the fence, not deeply hostile but reserved. Theoreticians and trainers of teachers have too frequently been misled by nonsensical and pseudo-scientific "count counts" like the ill-famed Carnegie List, at variance with the logical and analytical approach of C. K. Ogden.

I am, of course, perturbed by the failure, which Mr Durrell reports, to get any response from the Official Institute when he tries to get copies of his publications. I am ashamed of this: the truth is we have absolutely no funds. We have no resources for replying to letters or for sending out books. We do not even know how to pay for the storage of such as are left. If anyone could help us, we would indeed be grateful.

May I add a word regarding Mr Durrell's complaint about the limitation of the vocabulary to 850 words and his need for a "wider" vocabulary. In fact, a general obstacle. In many a discussion, C. K. Ogden has been very clearly and firmly that once agreement on principles was reached and backed by authority and cash, he would be ready, even eager, to revise the list. The principle at stake was the definite limitation to "X" words. What he cared most deeply was a creeping infiltration of numbers promoted by lazy writers and impatient publishers.

As for the pleasant word "breast", it could certainly be included in one of the special lists of technical terms—under anatomy, physiology, or poetry according to one's predilection.

I am sure Mr Durrell shares my deep regret that a real chance of access and which provide, if nothing else, much useful information about the poet. It would have been simple courtesy on Mr Durrell's part to acknowledge his source, especially since he all too frequently garbles it up, as when he writes that O'Hara "berlinded" John Ashberry and Kenneth Koch in *John*

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## Bricks in the flower-bed

By John Broadbent

EDWARD LE COMTE:  
Milton and Sex  
164pp. Macmillan. £6.95.

Edward Le Comte writes with a learned interest in Milton, and with glee: "Adam is a Restoration play-boy with a hangover." "Whether or not the poet had put bare bosoms behind him..." More than most poets Milton evokes an interest in sex that is both excessive and jocular. One of the worst pages in this book is about the meal with Raphael, when Eve "bustling about" but it is Milton's own over-reading of the mythical that elicits the false response. Le Comte does not make this point. His book is a chronological anthology of sexual allusions. It is often amusing but there is no thesis and little reference to history. Here are a few propositions.

I say that Milton over-realizes: Dr Johnson made the point about the job in heaven. Yet we don't usually complain about it in other baroque poets. Crashaw's Lamb has dipped his white foot in the Magdalen's eye: we may laugh but the concept does not make us behave falsely. Rowland Watkins says, "Christ had four beds, and those not soft nor brave: The virgin's womb, the manger, cross, and grave." Newcastle wrote a poem on colitis as eucharist. The chorus of Carver's church sermon song is "When that the Rose itself doth bleed, That blood will be the church's seed." He goes on to make a political comparison: "Thus princes feel what people do amiss: The swelling's ours although the lancing his"; that is, erection: circumcision: sin: crucifixion: rebellion: monarch's pain. That is familiar in Marvell; and Waller, in his poem to Charles II at the Restoration, compares the people of England to Escher, awaiting the favour of Absalom's sceptre, and not only emasculated and enervated but inhibited from sex by their anxiety: "Our guilt preserves us from excess of joy/Which scatters spirits and would life destroy." The distance of that couplet from "The expense of spirit in a waste of shame" and from Milton's "noble and puissant nation" offers an interpretation of the seventeenth century. The finest poet in this vein perhaps is Crashaw's colleague Joseph Beaumont. His *Prudentia* song "Jesus inter ubera Mariae" starts with a typological allusion to Eden and the Song of Solomon: In the coolness of the day, The old world's even, God all undressed went down Without his robe, without his crown Into his private garden, there to lay On spicy bed His sweeter head. So he conceives Jesus; and in the next stanza the conceiving Father

transforms into the suckled Son. Why does it not offend?

Milton does not write of a naked God yet he does offend. He glances at the "backside of the world". Le Comte draws our attention to Milton writing of Delilah's sling "discovered in her end"; of the Lady in *Comus* glued by some emission to her seat; to how in Latin polemic against Alexander More he puns on *eros* as parody of nipples. There are some lovely sexualities in Milton—"the sweet recess of Eve", the sun as progenitor, the liquid hair; but there is a prevalence of anal anger—purging, loud noises, violence, the deeply embedded syntax. The erotic does not suffice his world: he has to hide or obtrude it. You come across it like some brick half-buried in the flowerbed, neither a mine of pregnant fancy nor a bright fetish on the surface.

Milton's concern to get everything right, politicizes the intimate. In the *Nativity Ode* he obscures the incarnation with the cosmic war—Jesus not inter ubera Mariae but guarded by a troop of armed angels. So with humans, he is often not interested in sexuality for its own sake with all its whims and lapses, like Herrick or Lovelace making bees and feathered fans blaze with eros, but in the sexuality of power, the relations between sexual classes. He refers abstractly to "all the char-

## Hungering for certainty

By Iain McGilchrist

TIMOTHY WEBB:  
Shelley  
A Voice Not Understood  
269pp. Manchester University Press. £11.95.

One of the strangest—and most un-English—of Shelley's characteristics is his very lack of "strangeness": he is not a poet who makes the known world new to us. It would be hard to find a major English poet in whom this licence of the imagination to produce a strange and unlooked-for transformation of what we see is more thoroughly constrained. No is, in this sense, perhaps the least "dreamlike" of all our poets. For all his views about the place of inspiration in poetry, his actual writing, both in verse and prose, exhibits a degree of conscious control over the free action of his imagination which amounts almost to a stranglehold. Timothy Webb remarks, he "showed a quite exceptional hunger for certainty" (and in areas where in reason we are bound to accept uncertainty).

This passion for certainty, coupled with an almost Orphic horror of the incongruous or anomalous, places Shelley at the farthest remove from Keats's "negative capability, in which all contrivance which placates the conscious mind is obliterated." Consideration" in this sense, is everything to Shelley. Add to this the passion with which he pursued his scientific reading and amateur researches—his passion, in fact, for Truth (the philosophical here engaged in the physical)—his habit of resorting direct to abstract ideas, finding them with a glimmer, rather than approaching them obliquely through original creative images; his talent for political and satirical verse and for polemic of all sorts (unquestionably his most vigorous pieces); and Shelley seems every bit an Augustan. Byron, like Byron he admired the play, he did not have the character to write a *Don Juan*.

Dr Webb's book opens with a chapter on Shelley's character, in which he puts the contemporary case that to see Shelley plain is to see something very different from the tiresome and absurd vision of Francis Thompson: "the winsome face of the child... gold-dusty with tumbling amidst the stars." Already in these first pages, however, emerges the Dr Webb believes Shelley to be the victim of a sort of conspiracy: even W. S.

ties of father, son, and brother—"the families that dominate his world are the parodies of Sin and Death, the incestuous genealogies of Melancholy and step-dame Rheas' mate. One of his most astounding lines is Adam's definition of Eve when first he saw her: "maulike, but different sex". That only faintly suggests that the mule is the normal female that variation, the prime meaning is that the human species is characterized by sexual dimorphism; Milton sees that duality as fundamental—"male and female created he them"—and tries to work with it. In this he is grandly representative: his own dyadic muddles of unhappy marriage and rational proposals for divorce, passion and chastity, patronage towards and awe of Eve, are part of the century's struggle to develop marriage with their minds as an institution, to alter the relationship, while both economic and political, and under the pressure of material and unconscious forces. Some would claim that the century's attempt to reform erotic relations was dispirited deeper need, to pull society together into a community. It seems more confused than that. For example, as the extended family narrows, the patriarch becomes more dominant; but there is also more scope for other individuals; and the politics of the family begin to blur and can be fought through—as in Milton.

The love poetry of the century often aims at integration, union; but that can be political too. Donne's integrating poetry was elaborated by later poets such as Owen Feltham in "The Sympathy", and Newcastle again; and this elaboration seems to have developed mainly during the period of the Revolution and Commonwealth, along with a more social kind of "friendship" (including female homosexuality); with an easier and more personal respect for marriage; and with women taking a more active part in society and the arts and perhaps therefore in sex. It is difficult to be sure because such poets as Katherine Philips and Jane Barker and Anne Killigrew seem not yet to have been brought into literary history. But perhaps the 1642 revolution released—or was released by—these energies? And was the Restoration then to some extent a reassertion of fear and hatred of women, as Walcott's poem, and Restoration drama, suggest?

The literary history of all this begins with Jonson writing about kinds of "union" that are distinctly political as well as sexual—*Musaeus for dynastic marriages*, *The Fortunate Isles and their Union* (a masque about the United Kingdom), and so on. In *The Golden Age Restored*, Jonson stated most clearly the link between sexual and political that Milton knew but fumbled over and Blake understood:

Walker, whom he calls a "highly gifted and sympathetic" critic, has put motives for his opinion that in Shelley's poetry the "theory" language like a leaden weight on his fancy". Dr Webb is fond of upbraiding us for ignoring some of the merely political or philosophical parts, and insisting on liking other, less apparently consequential bits of the poetry, without considering that this may have something to do with the success as poetry of such passages or works, rather than with desire deliberately to do Shelley down, based on front generation to generation. His belief is that true Shelley was more too strong for his readers; but I think he rather underestimates the confidence of nineteenth-century English society, and overestimates Shelley's power to shake it. Nor does he have anything to say about the later taste which took to philosophy and politics in poetry (especially if they were at all controversial) as the most natural thing in the world, and can only have been discouraged from acclaiming Shelley's ventures in this realm by the imperatibility of much of the poetry itself.

The succeeding chapters contend almost exclusively with what Shelley thought—about politics, about religion, about Greece, etc. It is itself a criticism of Shelley that a book which sets out to be a justification of the poet should largely ignore the poetry as anything other than a vessel for ideas. Dr Webb pays lip-service to the old idea of Shelley's undoubted debt to Milton, and talks about his relation to Wordsworth, but the immense differences between the three of them are not discussed, so that some of the most pertinent questions are not asked. To take one small example: it might be interesting to reflect on the difference between Shelley's notion of the shape of a verse-sentence, and Milton's calculated symmetrical asymmetries, or the compelling power of the monumental Wordsworthian paragraph, with its cadences and eccentric connections. There are no hints here, however, on Shelley's style; and, in brief, no attempt is made to account for the impact, or lack of impact, of Shelley's poetry. There is a little sense of its characteristic achievements, its successes and failures.

The imaginative content of the verse is almost as lightly bypassed. Dr Webb notices, for instance, how Shelley's letters show him to have been peculiarly responsive to nothing to say about the sense of air and space in the poetry; as in all three of these great poets of liberty, it is one of the most powerful liberating images. Shelley's empyrean, that blue Ionian vault, is perhaps in the end a more vault, to make their detailed accounts of

product of his love affair with the ancient civilizations of the Mediterranean than those fragments of Greek history and thought—metaphors and the Elgin marbles, and so on. In *The Golden Age Restored*, Jonson stated most clearly the link between sexual and political that Milton knew but fumbled over and Blake understood:

Unfortunately, Dr Webb is obliged to spend much of his time defending, expounding, and, one must admit, finally failing in a heroic attempt to make interesting the strangely uninspiring compound of Shelley's Greekish thought, Eliot found him "able to be a poet, and with the same enthusiasm an eighteenth-century rationalist and a cloudy Platonist". And from that union so far from brilliant it is hard to know what to expect. Dr Webb often tells us that it will be "significant", instructive, and a quick recovery, that Shelley's view on this or that; he rather paternally assures us that, for instance, in Shelley's letters we find "the words of a man who thought deeply about politics," but alas! Shelley's words on the subject and a quick recovery, which is not enough for Dr Webb. So often, unexpressed sentimentality, turned by the voice earnestness and homiletic insistence of Shelley and his apologist into a sort of irritating flag-waving, which has the effect of making one feel perversely and inexorably immoral.

Part of the trouble is that "if [the poet] is to deliver only a golden world in place of a heaven" as Dr Webb puts it, rather perversely, it follows that he must rise above the limitations of his own character as a man. The Promethean hubris of such an aspiration, as Shelley would know from his wide reading in history, and in mythology (despite his attempt to rewrite it), more often produces the opposite of the effect intended. Certainly the Augustans themselves were bound to depend on their character and style as men, their own individuality, to lend a poetic force to their ideas, and not the other way round. This was why, even contradictions in the characters of Pope and Johnson, for instance, lend them half their interest. "Above all", Dr Webb notes, "Shelley's character is unified. Depending on what this means it could be more telling than he admits." To Dr Webb's applause, Shelley "casts off the chains of individuality" may not be a clue to his characteristic weaknesses as a poet?

One type of unification Dr Webb argues against: that of the life and the work. He is good on the literal-minded interpretation of poems like *Epipsychion*, and usefully explains the more absurd attempts to make their detailed accounts of

Shelley's life. But he is to take the matter further, and unconvincingly to see some of Shelley's character in his poetry, especially if these rather suggest things which he is not to refute. He is not to think, about Shelley's successes, such as *Julian*, *data*, about which he is that he preserves "a nineteenth-century decorum": the preface to that poem is with his very personal more relaxed and—strong for all its Augustan couplet—expansive movement of it as well as for its lightness from both the speaker.

Yet unfortunately the which the author makes the Augustan beauty of them as a rather negative even repository of what description of Johnson, an unorthodox, unprejudiced, exotic of men, as an eighteenth-century (despite firm one's fears. Dr Webb's original sense of the anticipation, that he will notice the positive Augustan in some of Shelley's and prose, relapses into the "Responsibilities" "hope" "The politics of the "The Greek example" realizes that it is Shelley's doxy which is the centre of the and the eighteenth-century more a way of repeating of indulgent subjectivity.

In view of this, it is to begin by noticing—no "strangeness", the lack of surprises—are the features of this portrait as qualities not just but of the painter's eye writes clearly and directly to us, or provide more for this was perhaps not to us. When we come, we find, and in many ways interesting, chapter on the sense of delight in the sense of Shelley, as a writer in mind and body, rather regretting the triumph of Shelley, the ideal, over the particular.

*Milton Studies* is published by the University of Michigan Press as a forum for criticism and scholarship. *Shelley's Ship and Criticism* (215pp. Distributed by Simon & Schuster, New York, 1977) is edited by C. A. Patrides and J. K. Yost.

## Hovering over humanity

By Michael Wood

JEROME J. MCGANN:  
Don Juan in Context  
200pp. John Murray. £5.50.

Byron's half-sister once wrote to him of her "hopes" for his salvation. Byron, replying, recalled a Methodist preacher who, seeing girls in his congregation, said, "No hopes for them as laughs". And thus it is with us, Byron added, "we laugh too much for hopes, and so even for the gods."

Jerome J. McGann's Byron does not laugh too much for hopes, indeed does not laugh much at all, but he is a very attractive figure nevertheless. McGann is the author of a very good earlier study of Byron, called *Fires and Dunes*, and in his new book he sets out to situate *Don Juan* in Byron's literary career and in relation to the work of Byron's contemporaries. Byron, in McGann's opinion, found opportunity precisely where Wordsworth, in *The Prelude*, found difficulties; and he held a view of art which was the direct opposite of Coleridge's conception of organic form. "Don Juan is not a poem that develops, it is a poem that is added to." The work has its coherence, of course, but it is the coherence of a project, a constantly unfolding experiment, not that of an essential underlying unity. McGann is extremely good on Byron's debt to Horace, and on the notion of a plain style. In *Don Juan*, which assumes, even creates, the possibility of reasonable communication between writer and reader, and which was much needed, Byron felt, to combat the wilful, subjective obscurities of the Lake poets.

The word "context" in McGann's title has several different senses of varying degrees of interest. There is the context of English Romanticism, mentioned in the preface to the poem. There is the context of *Don Juan*'s composition, which McGann first essential qualities of the poem itself, then goes down to "the poem's general method of composition merely emphasizes what we gather from any continuous reading of the context of all—which is curious, since McGann understands so well how political a writer Byron was. Byron's tales, he says, are a commentary on his politics as well as on his psychology and personal life, and Byron's imagined political rather than metaphysical contexts are those in the poem which is about context, he suggests, about meanings which change as speakers and situations change.

In the greatest passages of the poem, one has the impression that no amount of critical extrapolation could exhaust the meaning of the poetry—not because the meanings are mysterious (they are not), but because they are multiple.

This strikes me as a powerful notion, well illustrated by a remark of Juan's ("Our hearts are still our own"), which is a cliché for Byron and us, a sincere protestation on Juan's part, and an extraordinary revelation for the despotic woman it is addressed to—she has never heard anything like it. "All I want with us," Byron added, "is to laugh too much for hopes, and so even for the gods."

My only quarrel, a slight one, is with McGann's emphasis. *Don Juan* "imagines the world," he says, "in order to train people to deal with its complexities more intelligently." Readers were to learn from the poem how to "engage in their own linguistic and behavioural acts with as much clarity and forethought as possible." Now we can learn this lesson from *Don Juan*, and perhaps we should, but surely the poem is more reckless and self-indulgent than this; less reasonable, not primarily concerned with training us to do anything. Its multiple meanings are there as spectacles, as mirrors of a comically unstable world caught in the act.

*Don Juan* was meant, Byron said, to be a little quip, a little facetious upon everything," and the poem itself offers to "laugh at all things." Facetiousness here is not a failure of taste or a superficial habit, and it is not a mask for a deeper seriousness, even if Byron sometimes pretends that it is. It is a form of fidelity to a shifting and vanishing world which all Byron dispatches the topic of mortality with a brisk, "Here we are, and there we go," we may seem worth thought *Don Juan* would do so much harm to the English

character, or why Keats thought it would encourage "extreme oddity of heart." But the pole of Byron's facetiousness, supported by his poem, means, that it is not heartless but merely disenchanted, openly facetious, something of this quality remains. "Where are the epigrams our fathers read?" That is dignified enough, but there is still a discreet, irreverent humour playing about the idea of epigrams as reading material. "I write the world exactly as it goes," the way it goes, for Byron is quickly, and he manages to convey a certain lightness of mind into a portrait of mutability. "Is it not life," he asks about *Don Juan*, "is it not the thing?" "What Byron means by life," Auden noted accurately, "is the motion of life, the passage of events and thoughts."

There is a remarkable instance of this motion quite early in the First Canto of *Don Juan*. The narrator is discussing Juan's education. He dead fairly well, but insists that he is not going to gossip. There then follow these two splendid stanzas which perfectly catch, without breaking the rhythm of a complicated verse form, the rattle of talk for talk's sake:

For my part I say nothing—nothing—but  
This I will say—my reasons are  
That if I had an only son, I put  
To school (as God be praised, that  
'Tis not with Donna Inez I would  
him up to learn his catechism  
No—no—I'd send him out to bed  
For there it was I picked up my  
own knowledge.  
For there one learns—it is not for  
me to boast,

There is a little quip, a little facetious upon everything," and the poem itself offers to "laugh at all things." Facetiousness here is not a failure of taste or a superficial habit, and it is not a mask for a deeper seriousness, even if Byron sometimes pretends that it is. It is a form of fidelity to a shifting and vanishing world which all Byron dispatches the topic of mortality with a brisk, "Here we are, and there we go," we may seem worth thought *Don Juan* would do so much harm to the English

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I offer you some trips and stops  
Cods and wrecks and wreaths and bites  
Roughage by which our minds are moved  
Fallen or sitting or standing

Though I would gladly give you a rose-garden  
If life were a bed, or I had green fingers  
If I were Christ, I would think seriously  
Of arranging an epiphany.

In the greatest passages of the poem, one has the impression

Though I acquired—over that,  
As well as all the Greek I since  
I say that there's a place—but  
I think I picked up too, as well as  
Knowledge of matters—but no  
I never married—but, I think, I  
That sons should not be educated so.  
The speaker here is not Byron, of course, who did marry; and it is not quite true to say, as is often said, that Byron's personality is what holds *Don Juan* together. What holds the poem together is the fluency of its unchecked garrulousness, its impersonation of a character never at a loss for a rhyme or a wisecrack. "This narrative is not meant for narration," Byron says. But it is not meant for significant interludes in the narrative either. It is meant for what Byron calls his "hovering" effect, most spectacularly present in Canto III, when the pirate Lambro returns to his island. We know that Juan is sleeping with him; the pirate is not going to like it. Lambro reaches his house, finds a party of the guests, fills out Lambro's character a little, muses on the affections of parents for their children, describes the dinner Juan and Haidée are having, and the decor of the rooms they are in. Then he goes over Haidée's clothes in some detail; then Juan's. He introduces a local poet who is at the party, and pretends to forget what he is writing about. When he remembers, he remembers everything ("the pretty pair—/Their loves, and coats, and house, and dress, and mode/O'f living in their insular abode") except the facts of the matter. He sings a hymn to Greece. The local poet comments on the often petty lives of great men, and snipes a bit

at Southey, Wordsworth and Coleridge. He apologizes for discussing, addresses a few rhapsodic thoughts to the "sweet hour of twilight," worries about his poem running out of steam, and ends his Canto with our putting to the showdown until well into the next Canto.

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# The fate of the inner city

By Charles Madge

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HMSO.

The Inner Area Studies were commissioned in 1972 by Peter Walker, Conservative Minister for the Environment. Five years later, his Labour successor, Peter Shore, issued the three Final Reports of the studies, and a White Paper, "Policy for the Inner Cities" (Cmd 6845).

The Department of the Environment has already published fifty-six reports, some of them voluminous, on specific aspects of the work. The Final Reports, substantial volumes attractively designed by HMSO Graphic Design, result from an unequal partnership between central government, local government and outside research consultants. They are team productions. Each team was initially given similar terms of reference, but each proceeded independently with little or no consultation between teams. Only rarely do the Reports refer to each other's findings, and there is no evidence—except by implication in the White Paper—that any individual or team has taken an overview of all this diverse material.

The Birmingham team chose the district of Small Heath as their study area, and the Lambeth team the district of Stockwell. By surveying a sample of households, they got nearer than did the Liverpool team to answering the question whether different sorts of deprivation are likely to be found in the same individuals or households. The short answer is that they were not. Of the Stockwell households, 28 per cent had no deprivation, 31 per cent had one deprivation, 27 per cent had two, 11 per cent had three and 3 per cent had four or six forms of deprivation listed. The value of this finding partly depends, of course, on whether we agree that the six forms are a good selection. They were: poverty, overcrowding, lack of housing amenities (ie, running hot water, bath, a WC), absence of car and telephone, disability and job instability. I confess that the absence of car and/or telephone does not seem to me a deprivation of the same order as the others; without it the extent of multiple deprivation would be reduced.

Rickety as some of these measurements may be, on their basis one can at least go on to ask whether deprivations are distributed fairly or whether they tend to be concentrated among an identifiable minority, as I think most people have imagined when they spoke of multiple deprivation. From the Stockwell percentages already quoted it is clear that there, at any rate, deprivation is spread out rather than concentrated. Only 14 per cent of the Stockwell sample of households had three or more deprivations (of which one might say the absence of car or telephone). For Small Heath the comparable figure was 17 per cent.

One can go further and ask whether it was the same three or four deprivations which were commonly found together. Here too the answer is that there was no marked pattern, the largest mass of households with the same three deprivations amounting to only 5 per cent of the total. Some overlapping shows that the number likely to have three or more deprivations was 3 per cent below those who actually had them. There was therefore a tendency, though a very slight one, for deprivations to be more concentrated than they would have been by pure chance.

There are large coloured populations in Small Heath and Stockwell—they are said in the reports to have amounted to 30 per cent and 22 per cent of the population respectively—and it might well have been anticipated that skin colour would turn out to be strongly associated with deprivation. Indeed Peter Walker wrote in the New Statesman, (June 18, 1976):

I was deeply concerned that there were concentrated in a number of our inner-city areas a coloured population suffering from considerable multiple deprivation. The combination of bad housing, bad education and racial prejudice meant that they were destined to be the unemployed and the perpetual poor. The true facts were not available and to obtain the facts was one of the purposes of my instigating the three Inner City Studies in Liverpool, Birmingham and Lambeth—all three in districts with a substantial immigrant population.

What were the facts? In the first place, Liverpool's coloured population is a relatively small one. In Stockwell there were no more blacks below the poverty line than there were whites. This was partly because few blacks were pensioners and partly because black family incomes were more often supplemented by wives working—among married couples with at least one child under five, 46 per cent of black wives worked, compared with only 11 per cent of white wives. Though black households on average had higher multiple deprivation scores than white households, skin colour was by no means the most important factor influencing these scores. On the other hand, blacks were more often in low-skilled jobs, and job for job paid less. At the time of the survey, unemployment was already high among teenage blacks, and since then has undoubtedly become higher. The study also puts the educational and housing deprivation of the black population into perspective, concluding that "though it looks on the evidence from Stockwell as if Peter Walker somewhat exaggerated the case, it is clear that being black is in itself a handicap, and is associated with various forms of deprivation".

As presented in the Stockwell report, the concept of multiple deprivation is cut down to size. One can only conclude from its pages that a wide spread of simple deprivations rather than a high concentration of multiple deprivations are characteristic of inner city populations. The Small Heath report salvages the "multiple deprivation" concept rather differently. Their hypothesis, say the authors of this report, is that inner areas of cities have certain economic and physical characteristics that may collectively be termed "multiple deprivation". As well as individual, personal deprivation there are also collective deprivations shared by all

who live in a "deprived" environment. Both in Small Heath and in Stockwell, residents were asked what they liked and what they disliked about the area. Similar questions (unpublished) carried out for the Department of the Environment in 1972. The 17 per cent who found nothing to like in Small Heath were greatly outnumbered by the 38 per cent who found nothing there to dislike. The national figures were not dissimilar, with 14 per cent finding nothing to like, and 41 per cent nothing to dislike. In Stockwell the contrasting views were more nearly balanced, with 30 per cent finding nothing to like, 35 per cent nothing to dislike.

Environmental dislikes can be social as well as physical. The Stockwell report suggests that behind people's varied concerns about immigrants, problem families, vandalism, dereliction and so on—there were two main underlying causes. One was the high residential mobility of the population, much of it not from choice, and the resulting lack of social ties. The other main cause—and here the Stockwell report makes a striking contribution to our understanding of these problems—was the relatively high concentration of people, especially children, in some kinds

of housing and in some of the local authority estates. Analysis of responses of people living in different types of housing showed that they were most discontented (as expressed, for example, in the proportion wanting to move) in housing where population density, and particularly child density, were high. A comparison of different local authority estates, of which there were seventeen in Stockwell, showed a similar relationship, and here tenants' subjective discontent correlated well with the proportion of households who had applied for transfers. The estates where dissatisfaction was highest, and where vandalism was most in evidence and most complained of, were those with the highest child densities and the highest ratio of children to adults. The higher these are, the greater the annoyance caused by children's play, the higher the level of vandalism, the larger the quantity of litter, the scruffier the general environment. As a further check, a separate analysis was carried out for forty GLC estates outside Lambeth, and again child density and the ratio of children to adults were major influences affecting people's satisfaction with their estate.

Returning from environmental deprivation to the various forms of personal or household deprivation,

the bulk of the latter end, ended, in the words of the report, by "raising the roof of the house and improving the living of the house". It is keep it in perspective, and forget the vast amount of money and redevelopment that has been poured into the area since 1974, nearly 60,000 houses have been demolished. In Lambeth only 634 "slum" houses remained to be demolished. The vast scale and unpredictability of the demolitions have been a heavy responsibility for the authorities, who seem to have neglected both by neglecting the built by private house-piers, and by the less well known authorities, who seem to have been heavily responsible in the study of clearance in the health showed that the in redevelopment area as their present appalling physical condition only within the walls—only, that is, since the present area was declared as little or no maintenance was out.

Now the accent is on action rather than new build in the meantime an amount of investment has been done, much of it on expensive to repair. But all, much of the present deprivation stems from the for redevelopment, itself to put an end to a long housing deprivation, development plans had all

more open space and decongestion, the reality for those in the area has been derelict land and living at high density.

Some of the older council housing is itself in need of rehabilitation, while some of the most recent has been extensively vandalized. The glass screen walls covered with graffiti and the low level garages almost entirely derelict. Poor maintenance and decay in repairs are a repeated theme of all three studies. This is part of the political (or administrative) dimension of inner area privation, when so many people are so dependent on a local authority which either will or cannot provide them with what they need.

As well as a political there is of course an economic dimension to inner area privation. Thus in the past fifteen years, there has been virtually no industrial investment in inner Liverpool. Until quite recently, planning policies in all three areas have discouraged inner area manufacturing industry. Partly but by no means entirely because of planning, there has not only been a rapid loss of population from the inner areas, but even more rapid loss of jobs. These areas are therefore vulnerable to unemployment, especially of the unskilled and unqualified who make up an increasing proportion of the residual inner city population. The recession of the past few years has only heightened the danger, which goes back to the early 1960s.

London, which gained over a quarter of a million jobs in the 1950s lost nearly as many in the 1960s, some 10 per cent of the total. In manufacturing the drop was 25 per cent. In Stockwell, 58 per cent of the loss appeared to be due to firms moving out, 3 per cent to firms closing and 19 per cent to reductions in the work force of firms that remained. Many non-manual and skilled manual workers left the area to become owner-occupiers in Outer London and beyond. There developed a shortage of skilled labour, and a surplus of semi and unskilled labour, which was less able to leave the area and consequently more likely to become unemployed. There was no single universal reason for the outward movement of industry, but shortage of space and the mismatch between skills needed and the available labour supply seem to have been more important than central and local government policies.

In all three study areas, the lack of apprenticeships and other training opportunities are a serious handicap for school-leavers. Though nationally there has been a slight increase in the number of apprenticeships, in Liverpool there were a third fewer in 1974 than in 1968. In Small Heath there were few apprenticeships and those which were available were not taken up, and there were less than 300 openings of any kind for school-leavers, male or female, in the area. This might have been expected. Both here and in Stockwell firms relied on poaching for their skilled labour.

Though problems of employment and training did not figure in their initial terms of reference, all three studies emphasize their importance for the future of the area. Thus the Small Heath report considers the attraction of new industry into inner Birmingham as of paramount importance, pointing out the cost of a continued run-down. The Gov. White Paper, "Policy for the Inner Cities", places its main emphasis on employment problems, and proposes new legislation to establish Industrial Improvement Areas and to assist with finance, probably the most notable outcome of the study of the Inner Area studies.

Housing and employment are the basic issues, but the White Paper calls for a unified approach—by which it has been called a "total" or "comprehensive" approach—to inner area problems, including those of vacant land, derelict land, of transport, of education, social services and health. The Inner Area Studies have little to say about education and health, though they are thought to be in the buildup of a new "deprivation" and "cycles of disadvantage". Thus in the Stockwell report (the only one which has an index) the only reference to education is "Education, omission of". The text explores the role of education in the first draft of the DoB's terms of reference, but for some reason did not appear in the final version. The Inner London Education Authority (ILEA) seems to have been unhelpful, not actively obstructive. Health does not get even this amount of men-

tion, except in relation to administrative boundaries.

There remains however a wholly different order of deprivation, and one which touches, particularly closely the different "partners"—local and central government, research consultants and communities. This is the inner area investigations, "political deprivation", though the reports do not call it by this name.

The Small Heath report says: "Not least among (the problems of inner areas) is the lack of influence of inner area residents in (the) political process, indeed it might be argued that perhaps the most fundamental aspect of deprivation or disadvantage is lack of power, both personal and collective." The Liverpool report finds "an overriding sense of alienation amongst local residents, the activities of the local authority: a deeply-rooted distrust of many officials and members and a cynicism about the likely results of their activities".

In a telling paragraph, too long to quote, the Small Heath report brings out the pervasive influence of the local authority on the everyday lives of Small Heath residents—and by implication on those of other inner areas. Not only council tenants but all who live in an area subject to a council redevelopment plan are affected by public intervention. Fully many of them depend on government and local authority benefits, allowances and rebates. A relatively large number of their children are in school or long-term council care, and the toughest, the environmental circumstances, the greater the dependence, and the more discontented and embittered have people become.

Membership of political parties in Small Heath is less than half the national average. Participation in municipal and parliamentary elections is low—in the former in 1975 as low as 20 per cent, only two thirds the city average. Only 2 per cent of adults belonged to a residents' association, 3 per cent to a tenants' association, 1 per cent to any other community or pressure group, compared with national figures of 7 per cent, 6 per cent and 3 per cent respectively. The number of working-class councillors, perhaps never very high, has gone steadily down. Only 13 per cent of the city council lived in the inner areas, compared with 20 per cent of councilors in other wards. As in other cities, Labour Party activists and officers tended to be drawn disproportionately from the ranks of professionals and other white-collar workers. Representation among councillors, prospective candidates, officials and activists of semi-skilled or unskilled workers was negligible, even in wards where they constituted a fair proportion of party members.

All three studies found that administrative boundaries and the scale of administrative units were effectively if unintentionally blocking the access of inner area residents to services which vitally concerned them. In Liverpool only four departments had a common boundary system, and there were at least fourteen others. In Small Heath, all the main service departments have separate forms, separate administration but with very little compatibility between their boundaries. The Stockwell report has a sensational diagram showing the fifteen different boundary systems obtaining there. There were in April 1974 about thirty centres serving the Stockwell area where the caller, if he were to avoid an unnecessary journey, would have needed to know in advance the particular office of the relevant service within whose prescribed boundaries he lived. This makes things difficult not only for people who use the services, but for social workers and others who come to them.

In fact throughout the three reports there is an undercurrent of criticism of the way local government works in the inner areas. Since the studies depended on the cooperation of the local authority, this is a potentially embarrassing situation between the authority, the research teams and the sponsoring ministry, the DoB. Changes in the style and methods of government are essential, says the Liverpool report, while the Small Heath team advocates "a more open style of urban government with much greater local influence on the decisions made in the process". Near the end of their final chapter summarizing their recommendations, the Stockwell team anticipates that their criticism of the way local government works in the inner areas will not get even this amount of men-

tion may settle some of those concerned, like the precaution of (filing) "We expect local government and other authorities to respond positively to these challenges, despite what we have said in this book about their shortcomings."

All three teams devoted a good deal of their time and resources to "action research" projects, as required by their terms of reference; and this in many instances was on no mean scale. Thus action research in Liverpool, excluding an experiment in area management, involved a direct expenditure of about £500,000 over a three-year period. The Small Heath and Stockwell consultants made use of household sample surveys, following them up by more intensive interviews of selected groups and sub-samples. The Liverpool team decided not to undertake a new sample survey "because inner Liverpool has been surveyed remorselessly for so many years".

All the studies made use of the census data which were available from the 1966 census by enumeration districts (EDs) with an average population of around 500. Helpful as this was, it should I believe have been technically possible to make even better use of them. In addition, the Birmingham and Liverpool studies both suffered from the delays involved in getting hold of census data, let alone in processing them. At the time the studies began, the latest census information available was some years old, and the results of the 1971 census themselves rapidly becoming out of date, were not to be obtainable for another year. The 1976 census had been cancelled, it may be said, but the results were reasonably up to date census information at ED level again becomes available.

Inner areas are far from uniform, and if they are to be given special help, they need to be looked at in rather fine detail. The concentration of deprivation, people, and all of Stockwell, but in particular pockets of it, adds to their deprivation," says the London report, and elsewhere it says that:

Our study area in Stockwell is a mass of smaller pockets, some deprived others less so. Each has its set of special problems, which may be shared with some similar pockets but rarely with the study area as a whole. . . . Insofar as problems can be regarded as old working-class problems, they can only be located in areas of a fairly small size—about that of a housing estate or small group of streets. There is a certain consistency, for example, in the problems experienced by residents of the Stockwell Park Estate (a recently completed scheme of about 900 flats, already plagued by vandalism) and some of these problems could be met by a clear set of policies for the estate. But the problems and remedies are quite different in the Landor-Hargreaves area, and they would be different again on the Springfield Estate.

It does seem that apart from the very last word on estate, the "urban mosaic", as it has been called, is in the inner city extremely heterogeneous, and on balance not becoming less so. The outstanding lesson of the three Final Reports is that the inner areas of large cities are complex conglomerations of sub-areas, even of sub-sub-areas. Any one politician, administrator or social reformer, who goes too far in trying to generalize about them, does so at his peril.

## The cut of the cloth

By R. P. C. Hanson

STEWART RAMSON, ALAN BRYMAN and BOB HININGS  
Clergy, Ministers and Priests  
204pp. Routledge and Kegan Paul, £5.95.

In Clergy, Ministers and Priests three sociologists from the Universities of Birmingham and Loughborough have set out to discover how three classes of religious men in England today view their role, their work and their church. "Clergy" means Anglicans, "Ministers" Methodists, "Priests" Roman Catholics; but the inquiry focuses on three topics—belief, role, and mission, and reform and organization. The authors by no means discount the influence of ideological conviction, rejecting the conclusion

## Sir John Revisits Jericho

I wander first down Cranham Street  
To where Canal Street still may go,  
And mark, in every face I meet,  
Marks of change in Jericho.

Among white faces black, brown, yellow  
Stare at me as if to say  
Here's a curious-looking fellow,  
Probably he's lost his way.

True, the place and I are older  
But, a poet-pilgrim, I  
Come to many such sites bolder  
And not pause to wonder why.

Much has changed since my last visit  
Fifteen, twenty years ago.  
Here comes Harri Street now, so is it  
Albert next? I used to know.

Two up, two down, with small back gardens,  
Houses stood here in decent rows;  
And perhaps the Lord, who pardons  
Worse crimes, pardons Jericho's.

Redevelopment, they term it:  
Bloquent mess and mud must  
At the flourish of permit,  
Tumble and vanish, dust to dust.

To Canal Street now I come  
Burning with eagerness to see  
Saint Barnabas: and am struck dumb,  
Almost, when it towers over me

Functional High Church Byzantine,  
You are but rubble trimmed with brick  
(Blomfield, eighteen sixty-nine);  
So bless, good Barnabas, the pick

Knocking humbler walls asunder  
To the strains of Radio Two.  
May its wilder pause and wonder  
Whose hand that plumed the loo?

May he take a last look round  
At the flowered bedroom wall  
And, before it hits the ground,  
Reck his own decline and fall.

Bulldozers roar here today,  
And tomorrow will be gone.  
Time will bear us all away  
With Blomfield and the mastodon.

Yet forgive the City planners  
For they half know what they do:  
'Architectural good manners'  
To them making all things new.

In Council housing snug beside  
Victorian pub and corner shop  
Oxford can take a modest pride:  
Someone at least knows when to stop.

Will others mark, and mend their ways?  
Where spectral shepherds watch ghost flocks  
Arrogant ARBAs  
Blight the earth with concrete blocks.  
Developers behind them stand:  
On tax-loss farms with whited gates  
In greener and more pleasant land  
They contemplate the mortgage rates. . . .

But I am due to dine in Town  
And must cut short my peroration.  
Farewell, dear Oxford! Hat-brim down,  
I set off briskly for the station.

Jonathan Price

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## The mystical and the military

By Michael Leifer

LEE KHON CHOY:  
Indonesia: Between Myth and Reality  
222pp. Nile and Mackenzie, £4.95.

DONALD K. EMMERSON:  
Indonesia's Elite  
Political Culture and Cultural Politics  
303pp. Cornell University Press, £10.15.

FRANKLIN D. WEINSTEIN:  
Indonesia Foreign Policy and the Dilemma of Dependence  
From Sukarno to Soeharto  
384pp. Cornell University Press, £14.

The rich cultural diversity of Indonesia finds a measure of expression in its ideas about politics. Certain of these ideas do not belong to the modern world, in the sense that they do not encourage man to seek mastery of his environment. Human fortune is understood in terms of supernatural forces and the attendant need to propitiate spirits by magic and meditation. Indeed, the political predictions of seers and the advice of astrologers and their like are sought by those enjoying the highest offices. It is this junction between culture and politics which lends *Indonesia: Between Myth and Reality* a significance beyond that normally associated with a travelogue.

Its author, Lee Khon Choy, was until recently the ambassador of Singapore to Jakarta and is now his country's senior minister of state for foreign affairs. In one sense, this cultural excursion is intended as a testament to a successful diplomat and to that quality of tolerance, Indonesian cultural life which has permitted a place within it for those of Chinese origin. In another deeper sense, it provides an insight into that cultural strain—especially strong in Java—which is capable of influencing the process of political decision-making.

## The call for change

By A. M. H. Kirk-Greene

GAVIN WILLIAMS (Editor):  
Nigeria: Economy and Society  
226pp. Rex Collings, £5.25.  
GUY ARNOLD:  
Modern Nigeria  
192pp. Longman, £5.

Perhaps the greatest of the services that *Nigeria: Economy and Society* performs is to bring the concept of political economy into the study of Nigerian politics. If the essays strike one as uneven, the contributors may take comfort in the knowledge that this accurately reflects the state of the society they are attempting to describe. Gavin Williams's own essay is the longest and most important in the collection. Nobody who needs to be aware of the "alternative approach" to that adopted in the research and analysis of Nigeria which currently predominates in official and academic circles will wish to overlook it. There is much to be gained, too, from the essay by Bear and Williams on "The Politics of the Madan Peasantry," a topic on which both of them have written widely and well before. But Tseyayo's anaemic piece is far better read in his original *Conflict and Incorporation* in Nigeria; Dorothy Remy's paper merely repeats its recent (1975) appearance in *Towards an Anthropology of Women*; and neither the book, the authors or the reader would be all that poorer for the omission of the eight-page postscript "Capitalism and the Coup." This is particularly so when one remembers how perceptively Torris Turner and Paul Challen have written elsewhere. Librarians perhaps more than students are likely to be confused by the high level of cannibalization, resulting in a certain air of déjà vu. There is no bibliography, but the footnotes are well worth following up and are a credit to any editor.

Lee Khon Choy surveys the cultural variety of Indonesia, including the belief practices of the Toraja people of Sulawesi, the animist understanding of Batak Christian and Batak Islamic beliefs in Sumatra, Hindu rites in Bali and of essential syncretism of much of Java. Most germane to the interplay of cultural and political ideas is his account of mysticism on that pivotal island, and especially the search for inner harmony which has found expression in the movement known as *kebatinan*. This "combination of occultism, metaphysics, mysticism and other esoteric doctrines" is an intrinsic part of the cultural tradition of many of the military figures who rule Indonesia at present. In consequence this engaging and light-hearted introduction to the cultural diversity of the archipelago merits consideration not only by the reader with an eye for the exotic but also by students of politics concerned with the mysteries of decision-making.

*Indonesia's Elite* is also concerned with the diversity of Indonesia, if much more directly with its politics. While Mr Lee draws the attention of the reader to the quality of cultural syncretism within Indonesia, Donald K. Emerson provides a systematic and scholarly account of the relationship between cultural and political ideas. He highlights the cultural conflict arising from the absence of a single great tradition and the gap between nominally Muslim (*abangan*) and observant Muslim (*samir*) traditions. His purpose is to assess to what extent an identifiable elite culture transcends cross-cutting ties which bridge this gap.

To this end, he has conducted extensive interviews among two sets of respondents, each reflecting alternate visions of state identity. These samples are taken from the bureaucracy, whose syncretist Javanese outlook flourished under Dutch patronage and has been consolidated by the Suharto government, and also from the national parliament (before the 1971 elections) which is more representative of cultural variation. The author finds that within an entrenched non-confessional system, the dominance and self-confidence are

paralleled by parliamentary impotence and also Muslim defensiveness. Yet an elite culture does intervene to prevent society from splitting the state if the nature of that culture is such that it does not fully integrate society. The body of the book expounds and analyses the alternative and competing political visions of Indonesia, without breaking new ground. In an exceedingly interesting concluding chapter, however, Professor Emerson discusses the experience of management of social conflict by the Suharto administration which, it is claimed, hampered creative resolution in cultural politics. This critique is to highlight the consequence of the dominance of *abangan* tradition whereby politics in the open combative sense cannot be tolerated because of its alleged disruptive effect. Professor Emerson only hints at the need for achieving resolution in cultural politics without undermining the limited cohesion of the Indonesian state. None the less, there is evident value in his analysis of the political culture of an elite which represents all social protest as subversive and which is unwilling to entertain such protest on its own terms. There is value also in the argument that if the outcome of a development policy is to widen income differentials and if those who protest at this iniquity are denounced as subversive, then a time subversion may come to acquire respectability and an increasing following.

Franklin Weinstein's *Indonesian Foreign Policy and the Dilemma of Dependence* is about the international dimension of political culture, and seeks to relate elite perceptions to the practice of Indonesian foreign policy since independence. The central theme, which has relevance beyond Indonesia, is how the government of an underdeveloped state faces the dilemma which arises from its essential weakness, especially the inability to mobilize resources on an autonomous basis. Economic aid from overseas is not merely responsible to the process of development. Yet the very receipt of such assistance intensifies the sense and fact of dependence which the aid is designed, in theory, to overcome.

Like Emerson, Professor Weinstein relies in great part on extensive interviewing. In this case, of a representative sample of three generations of the so-called foreign policy-making elite. From these interviews emerges a general consensus in outlook towards the outside world, which is perceived as hostile and exploitative in the light of Indonesian experience from the onset of national revolution. In spite of this underlying consensus, the practice of Indonesian foreign policy has been marked by considerable change in style and content. This change is explained by Weinstein in terms of the degree of competitiveness within the domestic political system. The contrasting examples of the governance of Sukarno and Suharto are used to demonstrate the extent to which a greater reliance on overseas aid is a function of the absence of serious political competition.

The analysis seeks to explain more than the changing course of Indonesian foreign policy. It makes the point that in underdeveloped states foreign policy is not merely a means of indulging romantic political lusts but an activity through which psychological problems of dependence are met or avoided. Professor Weinstein adds to the hypothesis with great skill and force of argument. It demonstrates a profound knowledge of the sources and practice of Indonesian foreign policy especially its interrelationship with domestic politics. In addition, he displays a useful understanding of the psychological needs of a people for whom national self-respect is a central consideration.

His concluding comments are similar to those of Professor Emerson, in that he points to a growing sense of disillusionment with the accomplishments of the Suharto administration accompanied by a feeling that the foreign aid can no longer be taken for granted. The implication is that radical political change is possible, as a consequence, which may explain the increasing significance of interest in Indonesia in the eyes of "realists" discussed by Lee Khon Choy.

## To those that have

By David Pocock

A. B. HIRAMANI:  
Social Change in Rural India  
320pp. Delhi: IR Publishing, \$14.

D. M. MILLER:  
From Hierarchy to Stratification  
224pp. Oxford University Press, £6.25.

Two more books on Indian villages. One must have faith that the accumulation of facts through the years will culminate in a breakdown of the guiding assumptions on which as many of them are based; but it would be refreshing occasionally to learn something about the rest of India—the world of the cities and their suburbs, the life of the commuters for example, or about the many more provincial towns which, for the vast majority of the population, represent the glittering urban ideal. A. B. Hiramani's comparison of two villages in Maharashtra suggests that this call for a widening of the focus is not just a symptom of occupational ennui, but necessary if we are to understand the considerable changes that are occurring in many parts of rural India, and the relative inertia of others.

His book is a sober and well-documented description of two villages barely four miles apart in which the larger and wealthier, near to the main Aurangabad-Jalgaon highway is clearly beginning to respond to the stimuli of contemporary conditions in India; while the smaller and poorer village, separated by a long cart-track from its nearest bus route to the city, affords less evidence of change.

There is much in the social and economic circumstances of the two villages, each taken in isolation, which accounts for the difference. Generally, and this is one theme of D. M. Miller's book also, the way as to make a social and economic change tend to be taken by those who are

already in a position of advantage. But this proposition is something of a cliché in itself. It is not the business of the village studies, as Hiramani is a village studies scholar, to describe the variety and complexity of the village phenomena.

For example, Dr Hiramani describes the effects of changes in housing, furniture, and kitchen utensils. How the three-piece suit and gas-cookers get on in the relations between the village?

Mr Miller's *From Hierarchy to Stratification* is ostensibly effects on village life of a five-year plan and a vision, once again, is that to those that have and have not are the same. Second theme of his is my opinion, more largely because it is representative of development in the younger of Indian social structure of whom André Bete, probably the most influential Mr Miller, following Hiramani, presents a well-reasoned and lucid "caste system" as a social phenomenon in India. Does indeed seem that the generalization of the caste system as a social structure is too much obscured by the multiple variations in the country in which, as Mr Miller, "caste" has its effect in its own right, to stultify the study of change. Miller has himself said, such a way as to make a social and economic change tend to be taken by those who are

By Janice Jiggins

K. M. DE SILVA (Editor):  
Sri Lanka: A Survey  
496pp. Hurst, £12.

Despite competent recent accounts of post-independence political development in Sri Lanka, two huge gaps remained in the literature: first, an up-to-date economic analysis reviewing planning, policy and the effects of government action (or inaction) and setting domestic economic events within the framework of international trends; and secondly, a comprehensive treatment of general themes in the history, geography, and culture of the island. Both these gaps are admirably filled by this book.

*Sri Lanka: A Survey* does not pretend to be an original contribution to scholarship, but, by bringing together in one volume published data and analysis over a wide range of topics, it allows the non-specialist reader to gain real insight into the character of the society and to grasp for the first time the range and magnitude of the problems Sri Lanka faces today. The specialist is a ready source of information, particularly with regard to events following the 1970 elections. In placing established fact and reasonable analysis side by side (drawing on one volume published in ways easily accessible monographs, articles, and government statistics), the contributors have rendered a valuable service.

For those with the energy to read right through the book, rather than using it as a work of reference, the rewards are unexpectedly intriguing. A certain, perhaps unavoidable, repetition in the work and the loss of focus here and there in each author exercises judgment over a range of sensitive topics from political intervention in the administration to the relations between the various ethnic groups.

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## On the Italian model

By Charles Schmitt

GORDON LEFF:  
Dissolution of the Medieval Outlook  
An Essay on Intellectual and Spiritual Change in the Fourteenth Century  
154pp. New York University Press, \$7.95.

WALTER ULLMANN:  
Medieval Foundations of Renaissance Humanism  
212pp. Elek, £6.95.

Even though these two books deal with largely the same historical period and focus upon some of the same intellectual problems of the late Middle Ages, the conclusions reached by their authors are remarkably different. For Walter Ullmann something new, enduring and vital was emerging in the fourteenth century to bear even more fruit later. Gordon Leff also sees the fourteenth century as being one of profound change, but as a century of dissolving rather than of constructive novelty. Both writers are distinguished medievalists with many imposing publications to their credit. How can they see the same century in such radically different terms? At least a part of the answer can be given in a single word, "Italy".

Professor Ullmann realizes very well that the humanism which transformed European civilization during the post-medieval period emerged uniquely in Italy. Indeed, the main endeavour of his present essay is to explain the medieval roots of humanism, which by the almost universal agreement of students of the subject developed and flourished first on the Italian peninsula before spreading to the remainder of Europe during the fifteenth and sixteenth centuries. Only France has any sort of rival claim to being a centre of late medieval humanism, but several of the movement's most characteristic aspects—e.g. the recovery and translation of previously unknown Greek texts—were unique to Italy. Moreover, much of the impetus towards the development of humanism in fourteenth-century France came from Italian influences at the court of the Avignon papacy. Ullmann is certainly aware of Italy's role as the place where humanism first emerged and recog-

nizes its uniquely important contributions, though to my mind he does not give due attention to certain medieval Italian traditions in the development of humanism. Professor Leff's account of the fourteenth century is written as though there was no such place as Italy. Versus and more influential in late fifteenth-century Europe than were those of his Italian counterparts. As yet we have no tenable synthesis of fifteenth-century intellectual history bringing all of the elements together into a convincing general picture. It is encouraging that the recent International Congress for the History of Science has set up a commission specifically to study the ramifications of the fifteenth century throughout Europe. From the point of view of the history of science, philosophy and theology it is the least well understood of all centuries since the twelfth.

Owing to their radical differences in attitude towards Italy, Leff and Ullmann speak about the "renaissance" of the fourteenth century, while Ullmann sees the emerging humanism of the same century in terms of rebirth. Indeed, perhaps the most challenging new point made in Ullmann's book is his attempt to link the rebirth of humanism with the political rebirth of man in a secular context during the Middle Ages. Several times he compares the rebirth of man as a functioning citizen with political rights with the spiritual rebirth afforded him by baptism. For Ullmann, the substance of humanism "was originally the rebirth of homo and the consequential rehabilitation of the citizen". The burden of his argument is to show that it was from this context, one of increasing secularization, in which man was taking on a more and more active role of political responsibility, that humanism sprang. Once it had arrived "this original sense of renaissance humanism receded into the background and gave way to a second, more secularized humanism. For in the fifteenth century renaissance humanism engulfed educational, ethical, aesthetic, linguistic, rhetorical, philosophical aspects, and created its own momentum by leading to new branches of learning." Among these changes his interpretation dovetails nicely with the old Burckhardt theme of individualism as one of the prime characteristics of the Renaissance.

Although I do not find his argument entirely convincing, Professor

Ullmann has certainly put forward a valuable new hypothesis. Regarding the much discussed question of the origins of humanism, in addition he tries to provide a more satisfactory philosophical, as well as social, context in which to view the problem. Surprisingly, he does not make the fullest use of some of the earlier work which supports his thesis. The context of much of the earliest humanism in Italy was the faculties of law and the universities where the legal and political questions about which Professor Ullmann knows so much were the central core of discussion. This has been repeatedly emphasized by Weiss, Kristeller, and others. Yet, beyond a passing reference to Alberto Mussa, we get little hint of this or of the closely allied tradition of *ars notaria* cultivated principally by lawyers and notaries in diverse regions throughout Italy. One would really like to know how these late medieval legal traditions lie in with the principally northern European move towards secularization, and how precisely the increasing political and legal sophistication mesh with one another.

While humanism has long been associated with secularism and lay values, it has recently been argued quite effectively that there is also a very marked religious element in the movement. Many of the humanists, from the beginnings down to Mabilion and the Maurists, put their method and learning to the service of the religion rather than to a secular end. It has, I believe, now been adequately demonstrated that a very large number of the fourteenth and fifteenth-century humanists were either members of the various religious orders or educated by them. To say that humanism comes from an increasingly secularized society passes over too many examples of humanism enlisted into the service of God or at least bent to the aims of a religious community of some sort.

There was, of course, a very strong this-worldly element to Quattrocento humanism, as can be seen from the immense popularity of "secular" texts from antiquity such as the Aristotelian *Economics* and Nicomachus *Ethics*. But of these works became particularly meaningful for the family-centered life of fifteenth-century Italy, but (especially the *Economics*) were somewhat less relevant to life in a monastic community. In the discussion of the origins of the movement, the religious of them were remarkably widely distributed, especially among the lay middle classes. On the other hand, one cannot neglect the strong religious overtones of the humanism.

In spite of these reservations, I find Ullmann's book unusually stimulating and it is certain to provoke much debate. It is also noteworthy and highly commendable that a "medievalist" has ventured into a later period. As is so often the case, both in the sciences and the humanities, a highly illuminating hypothesis has been framed by a worker entering the discussion from an adjacent or even radically different field. The Renaissance is far too important a historical period to be left to Renaissance scholars alone.

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